filmindia

JUNE 1947

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and the Irrepressible VEENA

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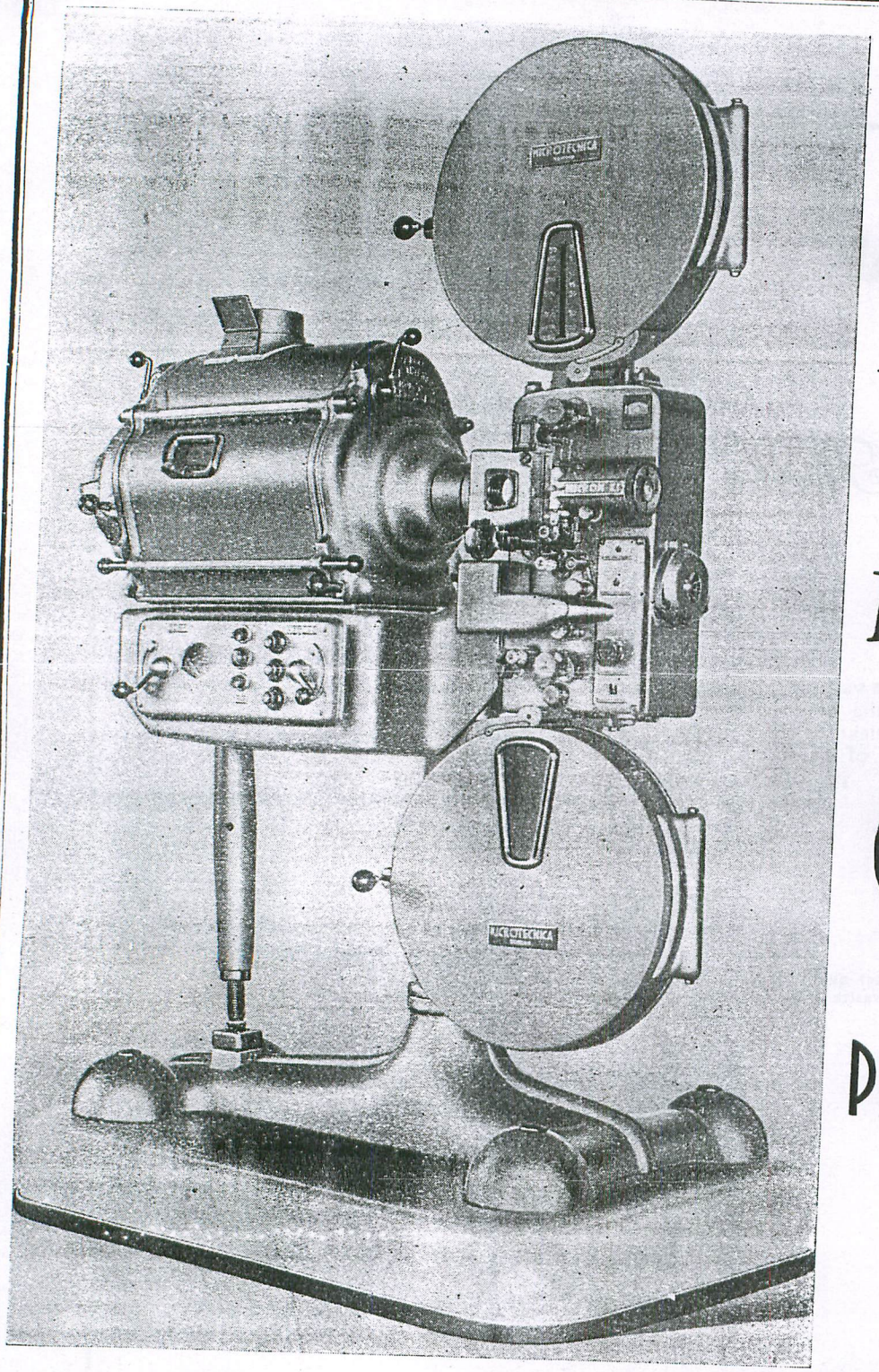

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Quality For The Coin !

"The riots have killed us", shout the film producers in a chorus and try to scare away the newcomers who wish to take up film production. But the riots have killed none except those stabbed in the streets by political goondas.

In the Indian film industry there is more panic than actual distress. Even when the riots were at their worst, say six months before, hardly six principal towns, involving about 40 first run theatres and 60 second-run ones, were affected by the riots. Are we expected to believe that the blocking of a hundred theatres out of a total 1200 or the rioting in six towns out of nearly 300 towns has completely wrecked our film industry which has been in existence for 30 long years?

Let us take the present situation. All the towns in India are playing Indian pictures regularly with the exception of Lahore, Amritsar, Calcutta and a few small stations in the Punjab. Other stations like Bombay, Ahmedabad, Nagpur, Jubbulpore, Karachi, Delhi, Cawnpore, Lucknow, Hyderabad, Secunderabad, Madras, Bangalore and the districts surrounding these important towns are completely peaceful and are showing both Indian and foreign pictures without any obstruction.

And yet the film producers shout: "The Punjab has become a no-man's land and we are ruined". Do they want us to believe that being blocked in three important stations and in a few small ones has ruined the producers completely?

They must tell us another.

Some of the Indian film producers are in financial distress not because of communal riots but because of the reckless dissipation of their huge wartime earnings in cards, cotton, shares, races, cars and women. We can name if necessary several leading producers man by man and add up their reckless losses event by event to prove our argument. Eleven thousand feet of completed pictures, costing as much as six lakhs of rupees each, have been staked and lost in cards by film producers in a single train journey while travelling as guests to a wedding. Some have taken expensive motion pictures to their beds of lust and come away next morning leaving the pictures behind and poorer by lakhs. It is too expensive a streak on the touchstone of sex.

One producer who made large profits in a fluke hit almost methodically organized the dissipation of these profits by taking up an expensive suite of rooms in a city hotel, adopting a sexy sweetheart temporarily, engaging a band of flattering spongers and swimming in whisky and taxis till profits turned into liabilities and cheques became proofs of fraud.

Even several artistes who had worked hard and made tons of money, often by blackmailing the producers during the boom period, lost their fortunes in nightly orgies of card gambling and whisky drinking.

And now all shout in a chorus that they have been hit by the riots and the slump.

The riots may have affected a few theatre-owners temporarily but certainly not the film producers who withdraw their pictures no sooner riots break out in a town and wait to revive the same picture in peaceful times. Even the theatre-owners don't deserve any sympathy for their temporary losses which have been amply compensated by the huge profits some of them made during the boom years by blackmailing the producers and by cheating the income-tax authorities.

There is no slump in over-all theatre attendances though Indian pictures have lost over 40% of their patronage. More people are seeing pictures these days than they ever did before. But the bulk of the people are seeing foreign pictures which give better value for their money than the Indian sausages.

After 30 years of films in India, even the so-called masses have become quality conscious and in their search for quality entertainment they stray into the foreign theatre and stay there to see pictures after pictures and that is why the foreign theatres are drawing huge crowds these days.

That is where the Indian producers have lost ground. Not that they had ever stepped into the field of international quality but they enjoyed a long run of luck because the masses had money to burn and didn't care what they saw. Money is becoming a bit rare these days and now the masses want quality for their coin.

The Indian producer is being gradually kicked out of his profits by the foreign producer wearing quality shoes—and this in his own homeland, while some Indian idiots have been making fools of themselves by visiting America and talking of showing Indian pictures there. It is an idiot's dream to

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Najma plays an important role in "Parwana", a social story directed by J. K. Nanda.

imagine that Americans are going to spend gold dollars to see Indian trash, which even Indians don't like to see.

The present panic about slump has been cleverly created by the idiots from among those who rule the roost at the Producers' Association. They wanted to cut down the salaries and the studio expenses and inflate the value of their tinned trash by creating an artificial shortage of pictures but the slump rumour has been taken up by the ever-alert film financiers who have suddenly tightened up their grip on money and are asking impossible terms from film producers. Add to this the spectacular failure of the Associated Banking Corporation, popularly known as the ABC Bank, which had financed a good many film producers and it is not difficult to imagine why finance has suddenly become so shy in the film industry.

Basically there can be nothing wrong with the future prospects of our film industry if our producers can fight the foreign competition on grounds of quality. In the long run our film industry will survive only on grounds of quality—international quality, nothing less nothing more.

If Indian producers fail to give quality, our people will see foreign pictures. Even the most fanatic patriot can't stand the present Indian pictures for long.

Once again we emphasize that films have a great future in this country with no alternative entertainment such as cabarets, revues, races, circuses, stage dramas etc. With intoxication taken out of pubs and clubs, the only wet spot of interest in this dry country will be a cinema. The future therefore belongs to the one who takes quality goods to the cinema.

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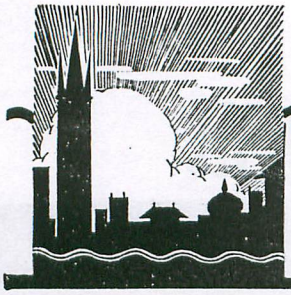

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

A-C-D-STAR HUSBANDS!

Of all the odd types of human beings found in the film world, the Star husbands are about the most odd. In India this community of professional spongers is divided into three classes: the Director-husband, the Chaperone-husband and the Absent-husband. All the three are rare screams in their own class.

The Direcor-husband is the man who lives with the star of his one-time picture assignment, not necessarily married to her, and plays the father to the children the star brings home. The D-husband is essentially a film man and as such enjoys the privilege of condemning the direction of all the pictures in which his wife works, stating in addition the way the story should have been handled. At intervals he launches a production of his own, of course with his wife's money, and after mismanaging things and losing money lies quiet allowing the wife to go out once again and bring some more dough home. His afternoons are spent in meeting the upcountry distributors who so often come to Bombay and inviting them to dinner at his wife's table. The D-husband is a regular incubator of production schemes, of course with his wife as the chief egg-layer, and with the upcountry distributors to foot the bill.

Mazhar Khan's "Jayashree"—Suman Sule—plays the lead in "Sona", a social story produced and directed by Mazhar.

The Chaperone-husband is usually the hefty 'bhayya' whom the star chose in her weak moment of fear as protection against some scheming director or producer. In this class there is quite a long range for choice—say from the professional pick-pocket or 'tablaman' to an unemployed pseudo-intellectual with quite a few university degrees.

The type of person always depends on the type of street the star has come from. If she has been a queen of the red-light district, she naturally prefers a king of the underworld to act as her C-husband. In the choice of her man the star usually gives away the secret of her own station in life. It is therefore not surprising to find the good-looking English-speaking star with a convent accent picking up a lazy and idle graduate to sponge on her income and chaperon her at parties, picture-shows, new studios; run up in time for paying electric bills, checking up dhobie and petrol bills; sacking the cheeky cook and opening tinned fish in emergency.

The C-husband is perhaps the most troublesome pest of the three types of star-husbands. He is the disgusting headache of the studio owner. Very often he is paid a silencing salary along with the working salary of the star. The C-husband—if of a crude variety—is often a suspicious bully who praises his wife loudly before others, abuses her privately for smiling with others and glares around to keep off rivals. He is cordially hated by every one around but tolerated to keep the show going.

At the other end the pseudo-intellectual C-husband—who is invariably an idle graduate who doesn't know what is honest, hard work—is found in varying shades of temperament from utter friendliness to absolute hostility. Within six months of his role this type starts on a self-chosen career of pseudo-intellectual criticism of things around him. He criticizes the stories inside his bed-room and outside in the studios; he talks of psychology, dramaturgy and what not and in the heat of pseudo-intellectual arguments forgets his exact role and lets his star-wife sleep with a headache instead of a husband.

The pseudo-intellectual C-husband is good at making fancy production schemes and broadcasting

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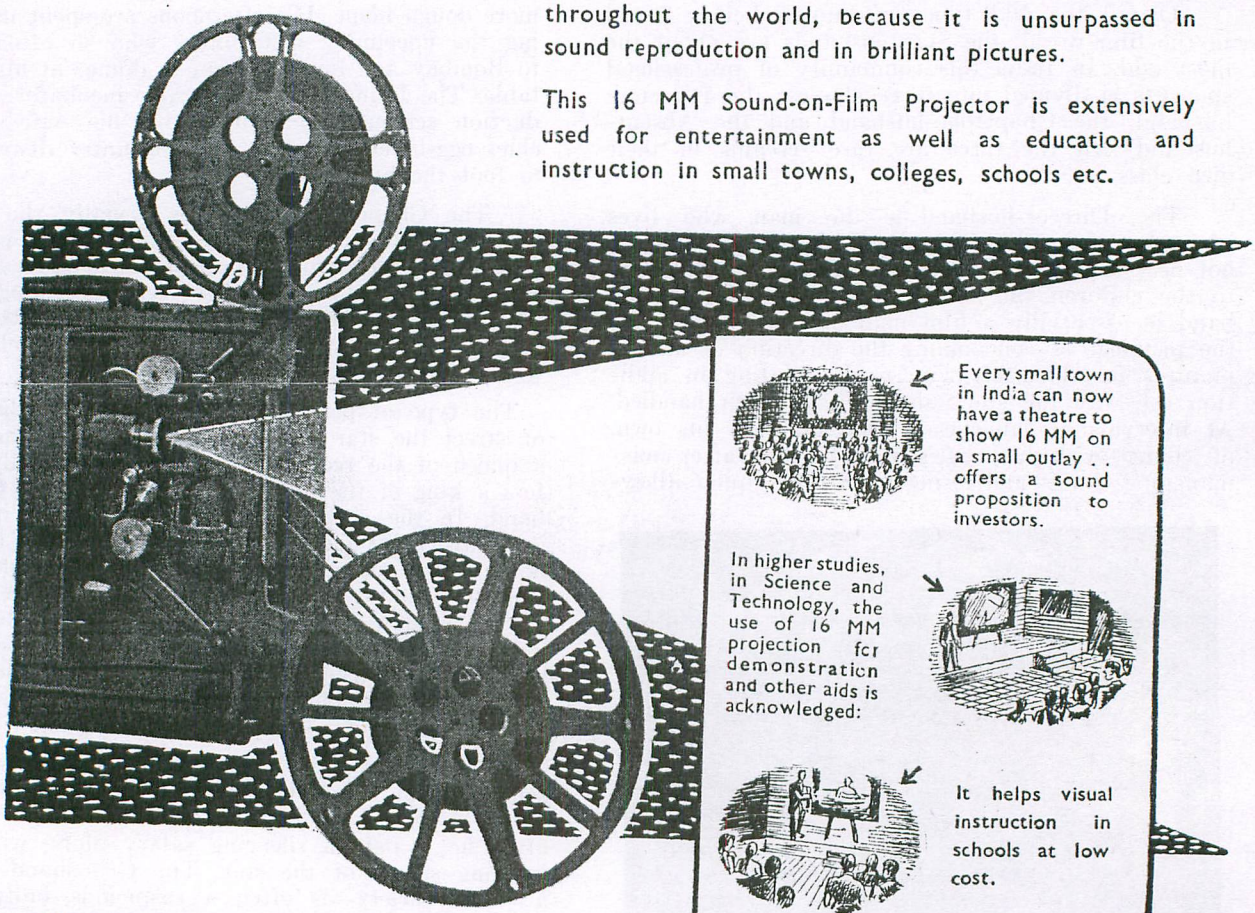

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them from his arm-chair with a glass of beer in the left hand and an expensive cigarette in the right one—every thing of course, from the chair to the smoke purchased with the sweat of the star. At times he even writes stories and reads them out to the different producers all of whom are, however, more interested in the living story of his wife than in the brain-dust of the chaperon-husband.

The pseudo-intellectual C-husband is usually a sour, dissatisfied type. He dislikes everything including his wife's perseverance to work in rotten pictures to earn money. He carries this dislike to the race course and wastes her money with a heartlessness which suggests that labour has lost all dignity and that it is raining money on his star-wife. While the crude red-light district woman with the underground bully as her "husband" manages to save something for the rainy day, the English-speaking star with the convent accent cannot save anything because of the wasteful habits of her sour intellectual pet who hates money just because he could never earn it himself. It is, therefore, not surprising to find the gentle convent accent ending so often in the red-light district while the one-time crude mutton-merchants masquerading as society belles in the fashionable clubs of the city. It is money that always decides the shade social morals should take.

The third type, the Absent-husband, is an uncertain order. The stardom of his wife is usually a product of family quarrels extended over years. The woman usually cuts away from home and lands herself in a studio. After the first picture the husband usually makes an appearance and claims parentage of a few children.

With the glamour itch partially allayed and money pouring in steadily the woman feels more like a wife with guaranteed warmth than the occasional blankets of desire thrown over her itching limbs by producers, directors and glamour boys.

The A-husband now settles down in the children's nursery and watches his wife being taken to pictures to study Hollywood technique, to studios for shooting or on a 100-mile motoring trip for inspection of outdoor locations. He keeps grumbling and quarrelling but never raising his voice above a whisper and beyond the ear of his wife. Very often the star-wife presents a strange-looking baby to the family and A-husband spends days in looking closely at himself in the mirror in a vain attempt to find points of resemblance between the baby and himself.

The A-husband is a convenient gadget when the star falls foul of the producer over a role or monetary bonus. The husband is galvanized into privileged activity and projected as a dark, menacing shadow on the film horizon to negotiate terms with the producer or stop production. The A-husband, by virtue of his legal status, is a very effective instrument to blackmail the producer in the midst of a picture. The star's well-staged martyrdom between her impossible A-husband and the unrea-

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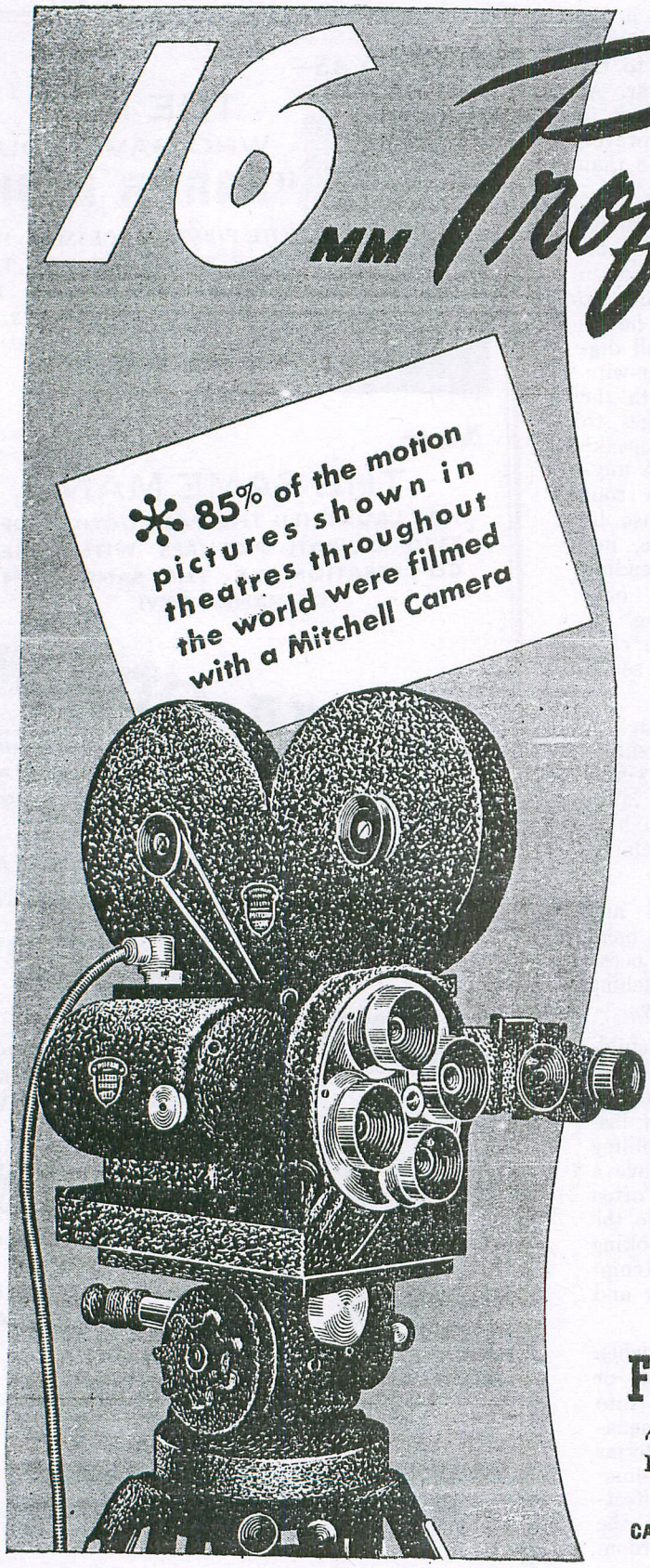

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FOR YOUR INFORMATION

here are the answers to a few of the questions that have been pouring in regarding the new Mitchell "16"

How is the camera focused? The "rack-over" mechanism, a distinctive Mitchell development, permits the camera to be focused without disturbing the lens position. The erect image focusing telescope provides two selective magnifications.

Does the camera movement permit high speed photography? You can photograph at ultra-high speeds with no strain on the mechanism. The movement is typically Mitchell — double pilot pin registration, precision built, rugged, dependable.

Is the camera adaptable for sound? The camera functions in exactly the same way as all Mitchell double-system sound cameras. It may be equipped with a variable speed motor for silent pictures or a synchronous or interlocking motor for sound.

How many lenses does the turret accommodate? The revolving turret holds four lenses. Lenses from 15 mm. up may be mounted. The small thread pitch on the lens mounts gives greater distance between calibration points and eliminates play—making focusing a quick, positive operation.

What type of view finder is used? The full-vision view finder is very similar to that supplied with Mitchell 35 mm. cameras. The image seen is erect and correct as to right and left.

What provisions are made for mattes and filters? The matte box and sunshade unit contains holders for mattes, filters, diffusers, etc. Strong, light-weight, serviceable.

Does the camera incorporate a hand dissolve? Yes. A graduated segment marked from zero to 175 degrees indicates the various shutter openings. A 240° shutter opening can be furnished. A miniature shutter shows the position of shutter blades in relation to aperture.

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Motion Picture Sound Engineers

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BAA

sonable producer often results in her getting what she wants from the producer.

After doubling the salary of his star-wife by a few well-staged manoeuvres, the A-husband retires once more into the children's nursery waiting for the next opportunity to step into the arena with his legal status.

Yes, the star-husbands have become the new headache of the industry. They are worse than some of the hefty, scheming star-mammas who carry their daughters' chastity in little silver pan-boxes and peddle it anew every night to a fresh suitor.

If some of our stars have to marry or keep pets why can't they choose the right types?

DEAD STARS OF INDIA!

Talking of stars, a prominent producer told me the other day that in India all the stars had died recently without a struggle. They have been killed in the riots and the post-war slump.

It seems to be a good enough description of the present situation. I see some of them sitting on pins and needles anxious to catch the eye of some unwary producer who would lose his head sufficiently to launch a new production. Veera, Neena, Khurshid, Suvarnalata, Surraiya, Nargis, Snehaprabha, Shobhana Samarth, Shamim, Mumtaz Shanti, Chandramohan, Motilal, Surendra, etc.—all war-time money-spinners in the production field now have no new pictures in hand. In fact no one seems to want them at any price—even free.

People seem to be scared of stars and their big prices. The independent producers are taking unknown artistes with three-figure salaries and turning out pictures cheap in cost and selling them off at small profits.

Some of the stars with the help of their A-C-D-husbands and other relatives have now started their own productions and hope to keep the home fires burning somehow. Some are rushing to foreign lands to see a bit of the world while quite a few have reverted to their previous trade which, like the motion pictures, also needs the sympathy of darkness to flourish and succeed.

With the star-system wiped out so suddenly, the film industry is well-rid of an expensive incubus with doubtful benefits. The star-system never paid any one else in India except the stars themselves and the producer would be wise not to revive it with better times if he wishes to keep his head above water.

The masses who see our pictures want emotional stories and good songs and not stars. Several pictures with Saigal, Veena, Neena, Khurshid, Nur Jehan, Nargis, Shobhana, Mumtaz Shanti etc. have failed miserably at the box-offices. The star-names did not save even the skin of their producers.

Doesn't the present slump suggest some wisdom for the future?

FOUL ODOUR OF FAVOURITISM?

There seems to be something rotten in the State of Denmark, unless Congress Minister Morarji Desai has decided to emulate the unworthy practices of his bureaucratic predecessors by prescribing one law for Peter and another for Paul.

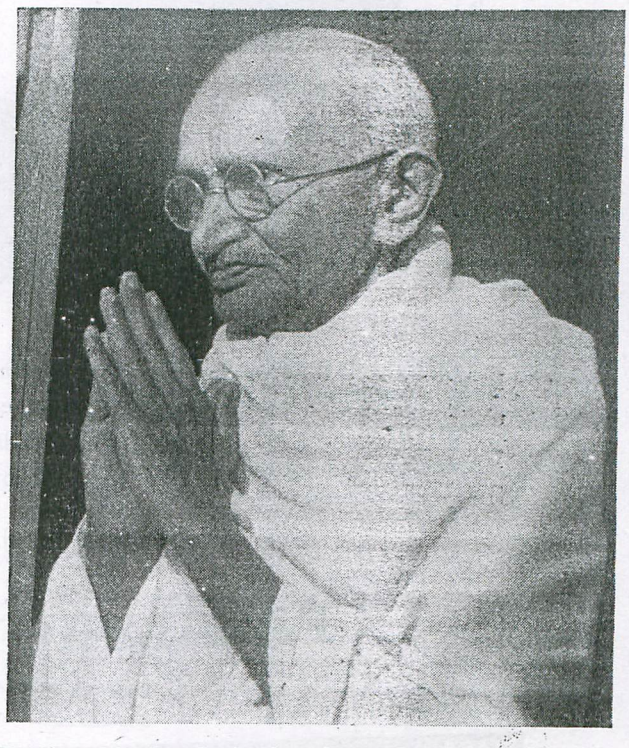
With sincerity ringing in the air, we dare not accuse a popular government of corruption or nepotism and yet the six seats in Box B of the Minerva Cinema emit a foul odour.

K. M. Modi who runs the show-house is a very wealthy man and it is not exactly a national secret that the Congress leaders look upon capitalists not as exploiters but as trustees. Perhaps Keki Modi has been added to the official crowd of trustees under the lead of our Birlas and Dalmias.

How else can we explain 6 seats in a space 5′6″ x 4′6″ (24.75 sq. feet) with each chair measuring 1′9″ x 1′11″ while in the Majestic Cinema within 5′3″ x 9′5″ — almost 50 square feet to a box only four chairs are permitted.

The Majestic also had six chairs in its boxes of four, but then "filmindia" wrote about them and woke up the police man in charge of the theatres. The Rip van Winkle threw two chairs out of the Majestic boxes but seems to have granted a special license of six chairs to the Minerva Cinema. May we know why?

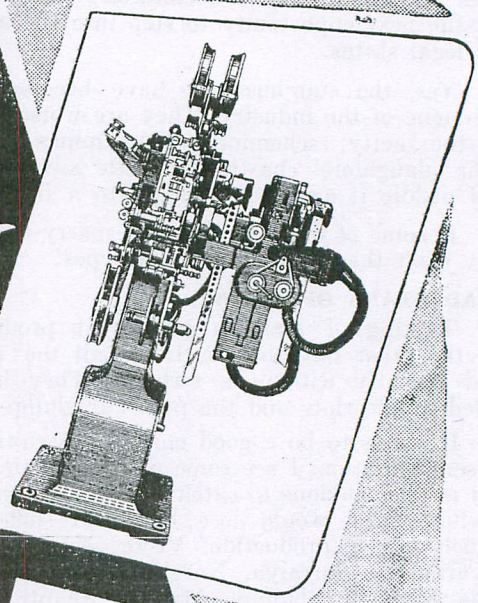
Equity and uniformity of justice are the main pillars of democracy. If only 4 chairs are permitted in double the space at the Majestic, by what special

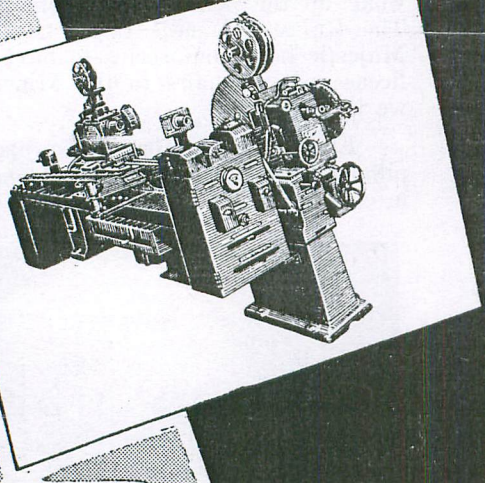


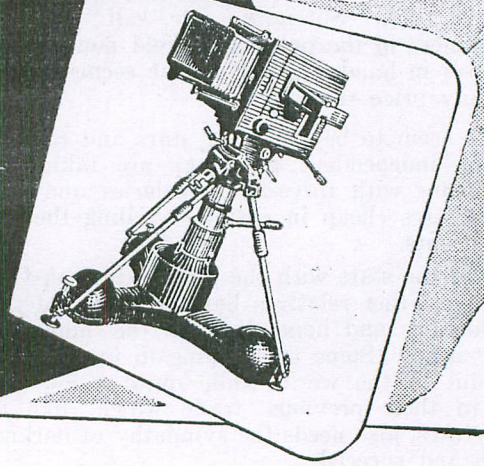
Folding his hands in humble salute, the Mahatma tells the villagers of Noakhali to love one another in an eternal bond of brotherhood.

'DEBRIE'

Leads again in Studio Equipments







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logic are six permitted in half the space at the Minerva?

There are 50 per cent. more chairs in the Box class of the Minerva than are necessary to insure comfortable seating accommodation to the public who pay Rs. 2|8 per seat.

The Theatre Department of the City Police, stung by the comments of "filmindia", recently made a big show of calling for the auditorium plans of all city theatres but one wonders whether all the row was merely intended to throw dust in Minister Morarji Desai's eyes, seeing that the owners of the Minerva are shown extra kindness in comparison with those of the Majestic.

In case the Home Department, misled by its subordinates, wants to write another threatening letter to our Editor asking for an explanation of this note (as it did last time), I mention here the numbers of the tickets and other details of my visit to the Minerva theatre:

Ticket Nos. 7800 to 7805 (Both inclusive);

Date of show: 2nd May 1947; Show: 3-30;

Picture: "Pehli Nazar"; Box "B"; Cinema: "Minerva".

And now as a citizen who voted for the Congress, I want an explanation from Morarji Desai, the people's minister, if he is not too busy to talk to people who made him the Home Minister.

CENSORSHIP CASUALTIES!

In its drive to teach some decency to our film producers, the Bombay Board of Film Censors continued to cut obscene portions from pictures presented for censoring.

We give below a list of casualties during March and April:

(1) In "Do Naina", produced by Dugal Pictures, cut the following dialogue spoken by Rai Saheb at the residence of his mistress as it is objectionable on moral grounds: "Sirf pav hissa rat hi to baqi rah gai hai. Iske alawa dinke ujalon ke bad phir wohi rat" (30 feet);

(2) In "Parwana", produced by Jeet Pictures, delete in Reel No. 7 following dialogue between Saigal and Suraiyya: Saigal: "Honewale Bachche ki khushi men. Kishan bhayya agar tumhare bhaiya hain to hamare bhi bhaiya hain"; Surraiya: "Hone wale bachche ki khushi men! Bachcha abhi paidahi nahin huva aur mithai pahle hi se batne lagi" (20 feet); and from Reel No. 6 the following song line: "Choli masak gai mori, ram kasam sarma gai main" (15½ feet);

(3) In "Jai Malhar", in Marathi, produced by Jai Hind Film Exchange, delete from Song No. 2, the following words "Eka Ratrita Bhetun java" (15 feet);

(4) In "Queen of the Seven Seas", produced by Kismet Pictures, delete from Reel No. 9 the scene

BEWITCHING BEGAM PARA IN **SHAHNAZ**

Directed by
Shaikh

Music by
Amirbai Karnatki

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In "Malka" released by All India Pictures, Shobhana and Kashmiri team together for the first time.

showing a Kazi being shown made light of and treated in rather an undesirable manner, being pushed about and jokes cracked at him and at his expense (54 feet);

(5) In "Tulsi Vrinda", produced by Jayant Desai Productions, in Reel No. 1, cut all parts of the scene after Jalandar is shown slapping the temple Pujari. Likewise the scene of Pujari's murder must not be shown. In Reels Nos. 9, 10, 12, 13, omit all scenes showing the cutting off the hands, feet, tongue of Tulsi Vrinda and their rejoining to her body (295 feet in all);

(6) In "Extra Girl", produced by Balwant Films cut off obscene dialogue in Reels 1, 2, 3, 4, about 262 feet and in Reel No. 6 cut off the portion showing Nirmal, switching off the light while bending over the body of the procured extra girl, as it is suggestively vulgar (16 feet);

(7) In "Sarai Ke Bahar", produced by National Studios Ltd. in Reel No. 10, cut out the following song lines: "Angya ki jhilon men ubhre Kamal hain", "Kisko na hoga yen joban qubul?" Also cut from the same song all such action wherever synchronized with the words "Jawani ke phool".

(8) In "Dekhoji", produced by Punjab Film Corporation, in Reels 2 and 6 cut the dialogue by Panditji, "Teri man ka dudh bohot achcha hai" and "Uski budhi man ko to main garam kar dunga" (12 feet) and in Reel 12 cut the entire gazal sung by two beggar girls of tender age "Ankhe milte hi kaleja mil gaya" (295 feet);

(9) In "Renuka", produced by Jayant Desai Productions, in Reel 1, delete the first love song sung by young children "Yaha Nana se Kanhati the Nani hamari" (249 feet). In Reel No. 3 lessen the shouts of a woman in labour pains (141 feet). In Reel No. 4, delete: a young boy when asked by his girl friend to write letters to her, replies he has no money but will not pay his school fees and with the money buy stamps and write to her; also delete the words said by the young boy imitating a woman in pangs of labour saying, "I am suffering from pangs of labour" (41 feet); in Reel 13, delete the actual shot of heroine's body hanging after committing suicide (5 feet);

(10) In "Janata", produced by Janak Pictures, in Reel No. 1, cut from the chorus song the following line, "Ae sakhi ab sone ke din aur jagne ki raten"; in Reel No. 3 cut the following dialogue with obscene suggestion: "Hai, hai, Sudhir to rat ko bahar soya tha" (25 feet).

(11) In "Zinda Dil", produced by Kamar Pictures, cut the following portions as all of them are extremely obscene:

(a) In Reel No. 2, the scene showing Amar carrying Chanda, the songstress, behind the screen, obviously with the intention of spoiling her along with the suggestive laughter off the screen (11 feet).

(b) In Reel No. 2, the side heroine touching that part of Arun's body which is between his thighs (3 feet),

(c) In Reel No. 5, the dialogue spoken by Arun, while announcing the menu viz, "Begum Sahiba ki khiri nikal" meaning "Bring Madam's breast" (2½ feet).

(d) In Reel No. 11, all dialogue referring to the embracing and kissing of Amar and Chanda, as they are extremely in bad taste (8½ feet).

The last picture, "Zinda Dil" seems to have contained not only the most obscene sequences but perhaps the most insulting ones ever presented on any screen—Indian or foreign. As a penal measure, this picture should have been completely banned and the negative forfeited by the State.

SAVE US FROM ROGUES!

Talking of censorship it has been brought to our notice by quite a few of our readers that some of the producers whose pictures have been excised by the Censors are playing a double game with the authorities by handing over a few cuttings locally to the Censors while running all other copies —nearly 40 of them—all over India at different stations without removing the censored portions.

It is easy enough to believe this story for the very simple reason that local police authorities in small district towns and villages cannot possibly know anything about the portions cut out by the Censors in Bombay and may not even be conscious of film censorship and its social benefits.

The local censoring authorities, who do not seem to like the disturbance caused by "filmindia"

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Filmistan's

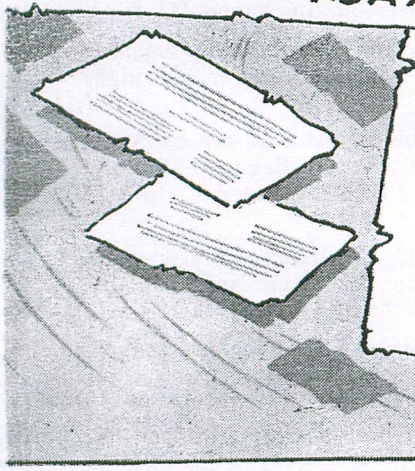
SHEHNAI

Starring:
REHANA . INDUMATI . NASIR KHAN . MUMTAZ ALI

Directed by:
SANTOSHI

Music:
C. RAMCHANDRA

EAGERLY AWAITED IN BOMBAY



SINDOOR

Starring:
KISHORE SAHU
SHAMIM . PARO

Produced & Directed By:
KISHORE SAHU

NEARING COMPLETION

LEELA

Starring:
SHOBHA . KANU ROY
& VEERA

Producer: GYAN MUKERJI
Director: D. N. PAI

DOBHAI

Starring:
ULLHAS . KAMINI KAUSHAL
RAJEN HAKSAR

Director:
MUNSHI DIL

in their hitherto peaceful existence, may retort by saying that they take the actual negative of the excised portions from the producers and that there is no possibility of the censored portions being shown.

This is an entirely fallacious argument for two reasons: 1. The producers usually have a master positive print ready to prepare a duplicate negative in case of the original negative being destroyed by fire. 2. Sufficient number of copies of the original picture are taken out in advance in anticipation of the censorship and these prints are often sent to the distributors well in advance of the actual censor certificate.

Surrendering bits of the original negative of the censored portions does not therefore guarantee the removal of filth from any picture.

By the way it may be worthwhile knowing whether the censors to whom the censored bits of film are surrendered by the producers can distinguish between the negative and the positive films and whether they can correctly identify the portion censored with the film bit given to them. One wonders how they can check up a sound track without having a Moviola in the censor department. Between the technical ignorance of the censors and the customary dishonesty of the producers there is plenty of scope for defeating the social purpose of censorship.

From the commercial point of view it will always pay the producer to retain the filthy censored portions of a picture. They are put in there to hypnotise the crowds and no sooner they are removed the box-office value of the picture drops considerably.

What is therefore the guarantee that the filthy censored parts are completely removed from all the copies of a picture unless we rely on the innate honesty of the producer? And the honesty of a film producer is a proverbial paradox.

The censor authorities must devise methods of insuring against the flimsy honesty of our film producers. They must circulate the report of censored parts to all police and district authorities all over the country, hold surprise check-ups in different towns and villages, insist on the theatre-owners displaying prominently in the theatre lobby a copy of the censor report mentioning the excised portions of a picture during its release and compel distributors to send with every print of a censored film a copy of the censor report. In addition to all this the penalty for breach of censorship laws should be the complete banning of a picture with a suspension of the license of the theatre-man who conspires with the film distributor to show a film in defiance of the censorship rules.

The readers of "filmindia", who are found in every nook and corner and in the most unimaginable spots in the country, can contribute their bit in catching some of these scoundrels. With the help of the reports published in "filmindia", they can check up with the actual film, if running in their town, and report the defaulters to the local authorities or to the Bombay Board of Film Censors sending copies of such report to "filmindia" for information.

In a popular regime the people are the ultimate censors and this is their opportunity to catch the rogues red-handed and save our people from being poisoned with filth.

SOVIET FILMS IN INDIA

At regular intervals, we hear the popular ministers shouting themselves hoarse about the communists being red dogs with blood dripping from their tongues but these ministers seem to lack the imagi-

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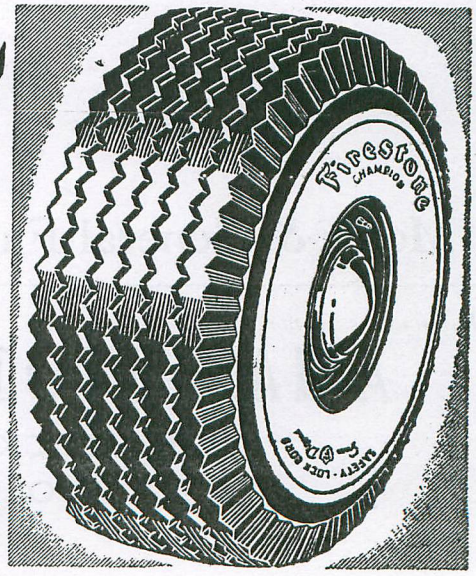

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Produced by:

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Music Director:

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Photography:

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nation to realize that the Russian ideology of communism is being surely and gradually propagated every day and hour through literature, amateur theatre plays and through the films.

The Soviet Film Distributors have been showing Russian films dubbed in Hindustani all over the country. Most of these films have been the usual legendary tales of the might of Russia and about the "paradise" that is waiting for all who become communists. We are told that the Russians are "super men"—just as Hitler screamed about his Aryans once—and the Russian plan of government suits Indians perfectly for the very elementary reason that like Russia India also has many races, many religions and many languages.

These Soviet films are being shown through Sunrich Pictures Ltd. a distributing concern controlled by a Gujrati named Govindji Jobanputra. With the influence of this Indian firm, which controls several theatres, the Soviet films get an easy market and the right type of masses to sow dragons' teeth.

The Soviet Film Distributors recently displayed the impudence of asking the Indian Producers' Association whether the latter had any objection to the Russian films being dubbed with different Indian languages and shown all over the country and whether the Association would recommend to the Government a reduction in import duty in favour of the Soviet films.

Soviet impudence enjoys an international reputation but this instance of asking rival film interests to recommend a reduction in import duty at the ultimate cost of their own interests must be about the most impudent insult ever flung in the industrial history of the world.

Very much same is the process that is now being followed in Abyssinia by the Soviet. Of course, greater progress has been made in Abyssinia than in India.

Well, this Soviet game must be nipped in the bud if all the professions of our popular ministers like Morarji Desai and Kher are to be accepted as sincere. And one way to do so in the field of films is to withdraw the censor certificates granted to Soviet films so far and to refuse future certificates.

By doing this, the masses will at least be saved the glimpse of the Soviet "paradise" waiting for 400 million Indians if they transfer their loyalties to Moscow.

YOU'LL HARDLY BELIEVE

That the Indian film industry has closed down completely and yet there are over 60 pictures being produced at different studios. The only difference is that these pictures do not belong to the studio owners who call themselves professional producers and condemn others as amateurs.

That amateurs like Fazli, Mazhar Khan and Mehboob give amateurish pictures like "Dil", "Pehli Nazar" and "Anmol Ghadi" and take away all the profits of the professional producers.

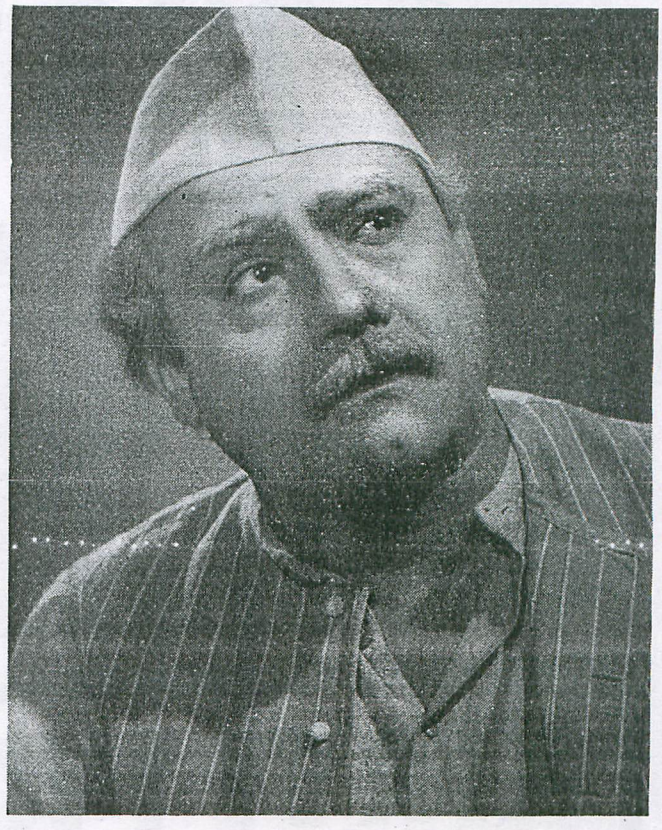
That the professional producers, led by Ranjitlal, will now pass a resolution—No. 000—framed in Madrasi-Menon's Malabari English condemning all amateur producers on the grounds of being prosperous without the permission of the Producers' Paradise.

That every one seems to be going these days to America—the latest export is our matronly Shobhana Samarth. She is, however, leaving all her children behind in charge of hubby Kumarsen. Kumarsen always knew more about the nursery than about motion pictures.

That Shobhana will provide living proof to the Yankees of simultaneous production of children and motion pictures without one taking the thrill out of the other.

That Shobhana will give away a few secrets to the Yankee stars about her painless delivery of babies—a transport system perfected and patented by her. That system alone should bring in all the expenses of the tour plus a little dowry for the first born.

That the Yankees wouldn't let Vijoo go back unless Shobhana reached Yankeeland. The Yankees



Mazhar Khan, one of our best character-actors, gives another memorable performance in "Sona", a picture with a dynamic social theme.

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6 Beautiful Dances

11 SONGS, Each one sung by REPUTED ARTISTE

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HATAMTAI

CAST

VANMALA, AMIRBAI (KARNATAKI)
AZURI, KAMAL KAPOOR
VIKRAM KAPOOR, ZEENAT

CAMERA: HARIBHAI PATEL

Direction: G. R. SHETHI

Art Direction: Hariprasad

Music: KUMAR

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wanted to see the star and the director together in a set and find out who directs whom but Vijoo couldn't stay longer for fear of Exposing his "greatness".

That Mehboob made a speech in Yankeeland and kept the Yankees guessing. The Yankees hate guessing and they decided to hand over America to Mehboob and Sardar Akhtar and fly off to Mexico. Poor Yankees, and they thought they knew everything under the Sun backwards if necessary.

That little Snehaprabha must be different from the others so she went to the much bombed city of London leaving America to Sardar Akhtar. There in London she will meet the R. A. F. boys who saved London in those dangerous days and bring home quite a few stories of their chivalry.

That the pictures so far released in America—but not seen by the Americans—are "The Court Dancer", "Dnyaneshwar", "Dr. Kotnis", "Shakuntala", "P. P. A. Dera", "Ram Rajya", "Vikramaditya" and "Humayun". All claim the distinction of being "the first Indian film to be shown in America".

That all these pictures created a pandemonium in America. When Yankees saw Prem Adib killing thousands with magic arrows and Ashok Kumar permitting horses to ride over him, they said "Gee" and got sort of scared and asked Hollywood film people to fly to India and learn the Indian rope trick.

That the brothers Warner—Jack and Harry—have already written to Ranjitlal to train them a bit in Indian money-making tricks and give them a few rides on his favourite "Chakori".

That film producers are no longer buying houses and cars for their favourite stars. Some don't even know whether George VI still graces hundred-rupee currency notes.

That with picture production at a standstill our film folks are producing thrills at public restaurants with beer tumblers and soda water bottles lending colour and sound effects.

That one particular spot in Churchgate is reported to have become quite a favourite haunt of our film folk who drink love on the ground floor and vomit affections on the upper floors.

That Baburao Pai of Famous is heard shouting "Mera Sohag", "Mera Sohag" through the streets and people wonder how the guy could have lost his 'Sohag' seeing that 'Kamoo' is still in Bombay and going strong.

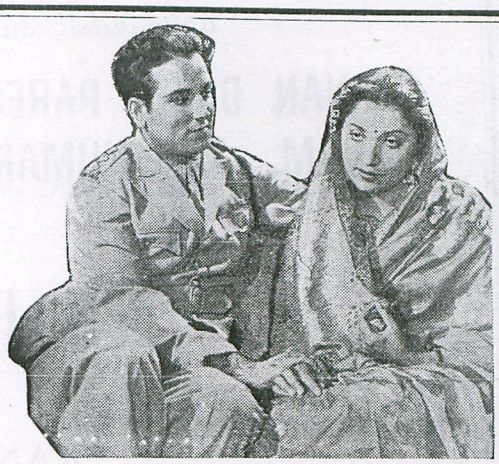
That the Congress ministers are fast taking the place of our glamour boys by posing for as many photographs as they can squeeze in into their busy day. We find them at the "Silver Arrow" like school boys at a toy engine, at "Utho Jago" like 'teenage lads at their first fair, at a parade of the Home Guards with the enthusiasm of new U. T. C. recruits etc. No wonder our film boys have no contracts these days!

Throw your daggers away!

Live in Peace!

Sacrifice all for .....

FARZ



(A New Hindustan Pictures' melodrama)

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RAGINI ★
CHAND ★
SUDHIR ★
& ROOFI ★

Direction : NIRANJAN

Music : K. S. SAGAR

Art : S. L. BAGGA

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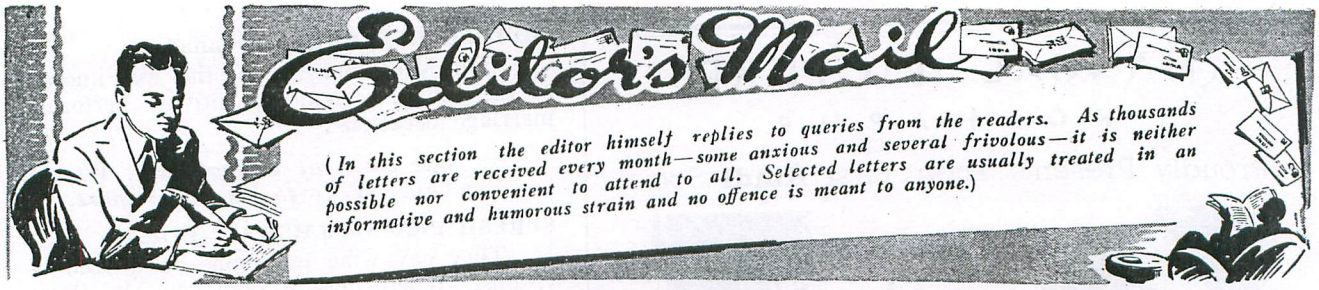
Editor's Mail
(In this section the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

M. M. DAS (Bombay)

I am 26 years old and I have not got any scope of earning sufficient money for myself. Do you advise me to get married?

Marry a film actress. You will get free board and lodging with a few good suits thrown in and some pocket money for an occasional flutter on race horses.

H. P. JAGGI (New Delhi)

What is the meaning of 'face value' and where is it used?

In clubs where women go fishing with a Max Factor bait.

S. DUTTA (Cawnpore)

What do you think of Congress leaders who give courtesy opinions about motion pictures and mislead us?

Polite mugs.

K. B. VAID (Lahore)

Define doubt?

The object at which a one-eyed journalist looks.

What is art?

The ambition that was never born even in the wonderland of a producer's imagination.

Don't you favour nudism?

I do—in a bath-tub.

H. S. VENKAT RAO (Mysore)

Between Gulab and Ziloo, who acts the better mother-in-law?

Gulab. She is a very versatile artiste.

ABU TALIB KHAN (Poona)

Why do people take an oath?

To make their lies convincing.

PRAMODE KULSHRESHTHA (Aligarh)

Is it possible for Prithviraj to achieve Hindu-Muslim unity by playing his "Deewar" all over India?

He has not yet been able to win over his step-brother to live with him—leave alone the rest of India.

K. G. MATHUR (Meerut)

Why are most of the girls negligent in handling the "dopatta" when they wear the Punjabi dress?

A slipping "dopatta" invites the eye to the fixtures.

MOHANLAL M. CHANDIRAMANI (Quetta)

How to switch off an angry wife?

That depends on the reputation you have built up for yourself in the past. If you have been hen-pecked, then lie quiet like an egg. If you have been a he-man, there won't be an angry wife.

Why nowadays more girls than boys are born?

Because nowadays women want effeminate worms as their husbands.

EHSAN HASAN KHAN (Aligarh)

Lady Mountbatten is reported to have told Reuter's, "My husband will succeed where others have failed". What is your opinion?

That she has a loose tongue.

I have noticed that college girls are often more friendly with the tonga-drivers rather than with their fellow students, boys of course?

The tonga driver is often the postman of romance and becomes a good link between Romeo and Juliet.

In "Parwana" directed by Jai Kishen Nanda, we hear the swan song of the late Mr. Saigal.

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MOHMED RUFFUDIN (Cocoanada)

Will Miss Nur Jehan, the well-known actress of the Indian screen, give private performances on marriage occasions?

She stays at Oomer Park, Warden Road, Bombay. Write to her and inquire.

SURESH PRASAD JAISWAL (Patna)

They say wine takes one to a land of merry visions. Where does it take you Mr. Patel?

It takes me to the water-closet. My wine is white and comes out of a cow.

G. B. NAIDU (Bombay)

How long is Miss Shanta Apte going to remain lonely?

That's a problem I have not thought over yet.

S. P. VASUDEV RAO (Bangalore)

Who are your favourite stars of Hollywood?

My latest favourite is Esther Williams. The others I like are Betty Hutton, Ginger Rogers, Olivia de Havilland, Joan Fontaine and Greer Garson.

T. C. THANAWALLA (Secunderabad Dn.)

What will be the future of Indian States?

As States they have no future. They had only a shady past.

Does sacrifice pay in this selfish world?

Yes, pays the other party.

Do you Mr. Patel approve of co-education?

Oh yes, if together they can scrape some education.

How many men on an average work in a studio?

One tenth of the number actually employed. The rest supervise.

J. N. KALHAN (Bombay)

It is beyond human comprehension that a woman of as high a culture and intellect as Sushila Rani, could stoop to choose that vulgar guy Pandit Indra as her brother?

Almost every good family has the proverbial bad boy. Panditji has recently been having bad company which is responsible for his moral degradation.

PURSHOTTAM H. KAPADIA (Bombay)

Do you believe in astrology?

Yes, in its predictions being completely wrong.

Can you name the richest film actor in our Indian film industry?

Ashok Kumar, in spite of war-time taxation.

Can we expect Sardar Chandulal Shah, who has made tons of money in the film business and racing, to raise a memorial to late Mr. Kundanlal Saigal, the greatest singer the Indian screen has ever produced?

I had once asked him to donate five lakhs for a Film Academy in the name of Miss Gohar. When there is nothing yet in memory of Miss Gohar, why talk of poor Saigal who sang his heart out to fill the pockets of several producers?

MISS KUSUM NAIR (Lahore)

When a friend asks you to a film and you discover that you've already seen it and hated it, would you suffer in silence?

I don't suffer from such idiotic politeness friend or no friend.

MRS. M. V. B. RATNAM (Bezwada)

Can you suggest the best way to control a male in the house?

Let him run wild. He'll get tired and sit down.

EHSAN RASUL KHAN (New Delhi)

Please define a "sigh"?

It is the smoke of emotion.

A. N. KARNA (New Delhi)

When do you get angry?

When trifles go wrong.

P. C. MUKERJEE (Calcutta)

Where is our old Mami Sardar Akhtar nowadays?

She has gone with Mama Mehboob to Hollywood.

Madhu Bala is growing so fast that she will soon look old. Watch her in "Mere Bhagwan", a picture produced and directed by Mohan Sinha.

SWAPNESHWAR GURU (Raigarh)

What is your opinion about the Asian Relations Conference?

A gathering of distant relations at the reading of the Last Will and Testament of the British Saheb in India. As there was nothing in the Will, there was very little in the mock family gathering.

JASBIR KAUR (Moga)

Why is nothing being done by our producers to introduce technicolour in our films?

Their own colour is fading too fast in the present slump. Then why talk of technicolour?

MADHUSUDAN KUMUD (Ajmer)

How did you pass your college career?

Without going to one.

RAM. H. KHEMANI (Karachi)

How to make the best of one's love?

By sprinkling it thick on the beloved.

M. R. KHARKAR (Bombay)

Will Harindranath Chattopadhaya be successful in his filmic enterprise?

No. Harin is too smart to be successful in anything he takes up.

What is your opinion about the Congress Socialist Party's object of getting freedom by revolution?

It is so much thrilling talk for warming up college boys and girls.

Can a man who marries a flirt be happy?

If he knows how to flirt with his wife and keep her busy.

L. H. JOSHI (Bombay)

What is your opinion about Pakistan?

With that name it ought to have been a good place for all but many Hindu women are reported to have lost recently both their chastity and religion in a place which is supposed to be 'pak' (pure). Of course, ushering Pakistan with the blood of the "Kafir" is a heaven-sent opportunity but can't the women and children be left alone?

SULAKSHANA REDDY (Hyderabad)

Many people seem to have an inborn dislike for the cinema artistes. Would you let me know why?

People often dislike things they don't know. Look at me, I am disliked by people who have not even seen me. To like or dislike some one, you must know the person intimately.

S. K. NAKUL (New Delhi)

When an Indian goes to England, he is immediately Westernized but when an Englishman comes to India he remains the same. Why?

Slaves have no traditions. They try to be fashionable by aping their rulers. As regards the Englishman overseas, he builds a little Eng-

land wherever he happens to be and lives like a tortoise within himself—the insular bloke.

MISS SANTOSH MONGA (Lahore)

Is it safe for a young and beautiful girl to become the secretary to a film journalist?

It is not safe for the journalist if the girl is a marrying type.

You said once that you are a tough Banjara. Isn't that a bit insignificant compared with a tough Punjabi?

We saw the fate of the tough Punjabis recently in Amritsar and Rawalpindi. The Banjara beard has still to be singed and the race is as old as this land. Tell me another about the tough Punjabis.

I am so beautiful that I can revolutionize the film industry. But I hate films. Pity is it not?

Change your mirror. There is something wrong with it.

V. MACHHIAN (Garhdiwala)

Are you happy with so enemies round about you?

Nothing to complain. They are as active as the ulcer I have in my stomach and bleed my vanity at regular intervals and keep me alert in the path of competition.

S. R. SWAMY (New Delhi)

Tell me, how is it that sometimes you talk like a seer and sometimes like a prize-fool?

There is not much difference between the two. A seer has merely a larger following of fools.

D. K. JHA (Patna)

What is truth?

Poison—to be used with great care.

How could you the son of a Bombay Advocate be in the clutches of poverty in your early life?

The Bombay Advocate did not loose his purse strings. In saving for his own rainy days he pushed me out in the rains.

K. S. MANY (Bombay)

Why don't people accept wisdom from a man of young age?

Wisdom is an old egg which young ones can't lay.

MANGAL SAIN BHATIA (Gujranwala)

Why do the women of India prefer early motherhood after their marriage?

It is not a matter of preference—but an act of sufferance.

S. A. KHAN (Dehra Dun)

Could you define a kiss?

No. I can deliver it.

N. VENKATESAN (Nagore)

If during your proposed visit to England, you are granted an audience with the King and an in-

YOU'LL FIND ROMANCE....
THRILLS ... ADVENTURE ...
ACTION ... EXCITEMENT ...
AND
SPECTACLE!
WHEN YOU SEE
DOUGLAS FAIRBANKS JR.
MAUREEN O'HARA
WALTER SLEZAK
IN
SINBAD THE SAILOR
IN GORGEOUS TECHNICOLOR!

RKO RADIO

terview with George Bernard Shaw, both at the same time which chance would you take and why?

Neither. One has nothing to say, while the other has said everything he had to say during 90 years. I would go for a picnic with friends.

M. S. SAMPATH (Hyderabad Dn.)

How is it that when a man stares at a girl, the girl naturally hangs down her head?

She is ashamed of the 'manhood' which the cad displays.

You must be knowing that shortly a film studio is to be opened here. Will they be successful in producing good pictures?

No.

MISS UBAIDA BEGUM (Allahabad)

When does a woman look ugliest?

When she has murder in her mind.

Are Banjaras tough stuff to deal with?

You know one. Tell me what you think of him.

MRS. VIRBALA BISARYA (Sangrur)

Are you satisfied with the world as it is?

Oh yes, though I can't fit into it so well.

CHETAN (Jullundur)

Do you believe that Lord Louis Mountbatten will be the last Viceroy in India?

Let us hope so, though it is too good a thing to believe.

JAI LAL JERATH (New Delhi)

You confess that you have 99% Pakistani friends, so in case they succeed in getting Pakistan, would you prefer to live in Pakistan or Akhand Hindustan?

I would be welcome in both the 'stans'. I have something to sell to the people of both the 'stans'.

MOOLCHAND DEOOMAL (Karachi)

What will be the verdict of the future historian on Mr. Jinnah?

To the Muslims he will be the greatest Muslim after Mahomed Amin.

MISS SHEHEROO D. KATRAK (Bombay)

Whom do you fear in this world?

Myself. I often don't know what I shall do next.

GHANSHAM DAS KAPOOR (Bombay)

Is life in America really so glamorous as shown in Hollywood pictures?

Not at all. What they show in motion pictures is not America as it is but what they would like it to be. The struggle for bread there is as intense as anywhere else with the only difference that they have enough in their larder.

SAJID ALI SIDDIQUI (Gorakhpur)

Is legislation essential to improve the quality of films produced in India?

Punitive legislation prescribing whipping and hard labour is badly needed to improve the quality and contents of our pictures.

SURESH CHANDRA AGRAWAL (Meerut)

Isn't truth usually bitter?

It is if there is the taste of falsehood in the mouth.

HARI KRISHNA (Lahore)

Have you ever seen God?

I have felt His presence in the different pains of life.

MISS MOHINI M. MANSUKHANI (Karachi)

How do you find the record of the few Sindhis who have taken up film line?

It has not been a dry record anyway.

SANTOSH KUMAR BASU (Bauda)

Were the germs of love, in the widest sense of the term, present in Adam and Eve as well? Can they be called originators of love?

Adam and Eve didn't have to profess love, they practised it having no competition.

M. ABDULLAH (Bolarum)

What do you think of love marriage?

I think it to be an healthy institution if both the parties understand the correct meaning of the word, "love".

Suraiya plays a musical role in "Parwana", a social story of Jeet Productions directed by J. K. Nanda.

PARWEEN (New Delhi)

Why does a man feel an urge to embrace the girl for whom he has a fancy?

It is a chilly weather manoeuvre. In the tropics they put distance between love and desire.

What is the best thing to do when one is dejected?

Read "filmindia".

KRISHNA KUMAR SHARMA (Lucknow)

Define a bluff?

Closing down film business and running race horses.

N. KUMARGOVILA (Delhi)

Sardar Patel has produced a film "Netaji". What should Mr. Jinnah now produce?

Sardarji.

GANESH P. AKHILA (Lucknow)

Why do women like the imposition of curfew from 6 p.m. to 7 a.m.

That brings their pet home. He doesn't get a chance to go nosing round the town.

MADAN LAL BEDI (Cawnpore)

What is the taste of love?

Happy if the tongue is not coated with passion.

Your attitude towards the music directors of the Punjab is one of contempt?

Supreme contempt, if you don't mind.

SIMON S. AARON (Poona)

A friend of mine after being told that a picture is rotten, still insists on going and seeing it. Why?

Leave him alone. You can't cure idiots.

LAVEEN KANAL (Jhansi)

Please tell me about the latest progress in the Indian film industry?

Half-a-dozen studios have closed their doors and stopped production.

L. MASSEY (Hathras)

Why is Surraiya made to laugh in "Tadbir" when she has such an ugly set of teeth?

She has now got her teeth fixed up by a good dentist and you won't see the hideous smile again.

PRABHAKAR RAO PANDE (Calcutta)

What do you think of a man who commits suicide when he does not get his sweet-heart?

He kills the seed that would have sprouted again.

P. DURAISWAMY (Madura)

On what basis and qualifications are persons selected as members of the Board of Film Censors?

NEARING COMPLETION

SHAHEEN PRODUCTIONS'

Maiden thriller

MIDNIGHT IN BOMBAY

a sensational thriller full of hair raising stunts, Romance & music with a galaxy of stars:-

☆ DILAWAR ☆ SARLA ☆ SHEIKH ☆
☆ GULNAR ☆ NASEEM AKHTAR ☆
☆ SAEEDA BEGUM ☆ ISMAT SULTANA ☆
☆ YUSUF ☆ MAQBUL ☆ & RAZI ☆

Produced & Supervised by:

A. RASHID

Direction:

ALLAUDDIN

Songs & Dialogue: **ZIA DEHLVI**

Music: **KHAN MASTANA**

Dance: **D. BABULAL**

Production in charge: **AKBARALI**

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Songs & Dialogue: ZIA DEHLVI

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So far the lazy rich who went smelling around the Secretariat have been taken up. Let us wait and see the choice of our white-capped rulers.

DEO KUMAR BHARTHI (Gonda)

Kindly tell me the address of Begum Para?

She has no fixed address at present. She leads a gipsy life because she refuses to pay Rs. 20,000/- as pugree for a tiny flat in Bombay.

ASHIQ ALI (Mussoorie)

I have fallen in love with a Hindu girl while I am a Muslim. If I ask her parents to give her to me in marriage they will never agree. What do you think I should do?

The present fashion is to start a riot, kidnap the girl, convert her forcibly and do the rest.

M. A. ANSARI (New Delhi)

Is the Congress proposal of dividing the Punjab and possibly Bengal too, consistent with its established principles and ideologies?

It is a counterblast to the Muslim League's demand of Pakistan and is based on the same principles.

What do you think is the real cause of the growing communal clashes and general lawlessness in the country today?

The ever-increasing number of have-nots is responsible for the riots. Politics and communalism are merely a camouflage under which the hungry stomachs are fast marching towards a communistic goal. We are not heading for a civil war but a social revolution in which the golden crowns of the Birlas and the Dalmias will lick the dust in abject submission.

N. S. V. CHALAM (Bangalore)

Have you ever been robbed?

And blackmailed in addition and by people who posed as my friends.

What is your frank opinion of a Madrassi?

A nice reliable type of a fellow who is satisfied with little.

What is your view regarding the Madras Government's Textile policy, which is that our mills should be closed down and that everyone should be compelled to spin and wear khadi?

Down South they have started doing a number of idiotic things, this is one of them.

GIRJA SHANKER KOTHIWAL (Lucknow)

Which is easier, to live or to die for love?

Dying is a matter of a moment while living is a struggle of years. Which is a better offering at the altar of love?

What is the way of introducing one self to a young and beautiful girl?

Mumtaz Begum in "Kaun Pardesi", distributed by Pratima Pictures.

Accost her and greet her. If she has not slapped you, you have introduced yourself.

L. N. RAMACHANDRA RAO (Bangalore)

If monogamy is introduced in India by legislation, will it affect Baburao Patel in any way?

Baburao Patel is past all such legislation. I have anticipated the white-capped reformers.

S. P. BHANDARY (Mangalore)

Who is the greatest man of the world today?

I vote for Mahatma Gandhi.

M. KUNHIKANNAN (Azhikode)

Can any woman tie a man with a rope of love?

She can hang him with a knotted one.

MISS M. KUMARI AGARWALA (Ajmer)

What will you do if you are asked to join the Interim Government?

There are plenty of jail birds to be rewarded yet for a civilian to get his turn. We must have well-branded Congressmen on the Treasury Benches.

M. S. L. NARASIMHAN (Secunderabad)

Is Pandit Indra very passionate?

Looks like the way he invites our gods and goddesses to prove the heat of his desire!

B. JAYANTI KOLAPURI (Adoni)

When eyes speak to eyes what are words for?

To record the conversation and correct the errors.

P. G. BANERJEE (Benares)

What's your idea about the British declaration of the Independence of India in 1948?

It is a savory which should be taken with a pinch of salt.

If Mahatmaji goes to the Punjab what will happen there?

In his presence they will show repentance and swear to love each other. No sooner he goes away they will draw the knife and stab each other.

MRS. VIRBALA BISARYA (Sangrur)

Do you ever relish bragging?

Oh yes, my own.

I hope none of the actresses are living in riot-affected areas?

Don't indulge in such easy optimism.

DILIP KUMAR SINGH (Saugor)

Imagine yourself in the colony of idiots and tell us how you will level your wisdom with their folly?

I don't have to imagine this position. I have been in it for 20 years and I have been trying to bridge the gulf with my writings.

BULO T. HARISINGANI (Karachi)

What happens when Art is murdered?

The murderer escapes with criticism only.

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Who is this Bhagwan, who calls himself the craziest of all comedians?

He is a living libel on the Bhagwan in heaven.

How is it that no goonda has as yet attempted to a stab a film star?

The goonda needs to know the exact tint of blood which his knife will draw before he stabs. The average film star has uncertain blood tints which neither community claims.

Why is it that you are always misunderstood by others?

The trouble is that I am dreadfully right in certain things and people don't want me to be so damned accurate.

ISHWAR V. MAHBUBANI (Hyderabad Sind)

Do you advise preserving of old love letters, if so, why?

In old love letters one often finds the conscience of the lover. It is good to read them over and over again to tickle one's conscience and keep the emotions warm.

Who fosters and caresses the children of a film actress in India, seeing that most of the time she is on the sets in studios?

The child of a popular star is always a wonder baby caressed by the producer, petted by the hero and looked after by the caretaker —the husband.

K. A. HASHEM MIAH (Gauhati)

Can you tell me who are the best people?

Those that don't know you.

The late Mr. Saigal and Najma play husband and wife in "Parwana," a social story directed by J. K. Nanda.

MISS SHEILA PATEL (Kalyan)

What was the main idea in sending women from India to England for Victory Parade, when they were not allowed to march in the Parade?

Didn't the women deserve what they got for joining some one else's war?

MOHINDER SHARMA (Lahore)

We are told that God made man. Can you tell me who made woman?

Same bloke.

IQBAL SINGH SODHI (Lahore)

Why does a poor honest Punjabi man when given a prospective chance and favoured unselfishly by a most conscientious boss, begin taking undue advantage?

It is bad enough to be a human being but it is worse to be a bad Punjabi. See if these two reasons spell ingratitude.

YESHWANT HARI KULKARNI (Indore)

An English writer says, "A man is only as old as the girl who loves him". Mr. Baburao, will you please tell me how old you are?

Ask the girl who loves me.

MANOHAR LAL (Lucknow)

What is ugliness?

An indisputable advertisement for beauty.

What is "filmindia"?

My brain and your money.

LISE D'SOUZA (Bombay)

Who is a gentleman?

One who lets the other man pass gently without intruding on him.

M. K. DEVADATHAM (Parbhani)

Has God bound and tied himself to prayer?

God is a greedy soul who needs constant flattery. Millions are sending up prayers of praise every minute but He acts the deaf to get more praise. If God heard all the prayers of human beings, the world would be a worse mess than it is today.

Define sweet pain?

It is a figure of speech.

M. HASSAN (Patna)

Do you think that the high standard of acting in motion pictures in America and the Continent is due to the reason that artistes are trained as stage actors?

Not all artistes have previous stage experience. Hollywood manages to get artistes with better mental calibre than the crowd we get in our film industry.

R. A. RAO (Mangalore)

Is marriage an incident in life or a part of life itself?

The Message—
STONE WALLS DO NOT
A PRISON MAKE....

The Picture—

CHHEEN LE AZADI

Marriage is the beginning of a new life which starts with the unity of two and ends with a rabble of many.

N. C. BANERJEE (Chandausi)

Are examinations the real test of merit?

Not at all. They are often milestones where idiots stop learning.

S. A. RASAK (Kurnool)

Some people call India a motherland, some call it the fatherland but I call it my land. What do you call it?

No man's land, with over three millions dying in a famine and millions more wanting food and clothes.

UDAI NATH CHOUDHARY (Darbhanga)

Let me know the names of the four best film directors of India?

We don't have four good directors to name.

M. HUSSAIN SAIT (Mattancherry)

Define disappointment?

It is a feeling one gets after taking a picture all the way to America and not being able to show it even to a dozen people.

HARIHAR SHAW (Dumka)

What is a dream?

An evidence in the head of water in the bladder.

JAGADISH P. (Uravakonda)

Why have we come to this world?

To become Congressmen and Muslim Leaguers.

D. P. SHAH (Benares)

Mr. Patel, the flower of my life is drying up uncaressed and unloved?

It is, eh? Put some water into the flower pot.

M. A. KHAN (Aligarh)

Can you guess what will be the future condition of India after the British quit?

It won't be worse than what it has been during British occupation.

O. P. SAHNI (Delhi)

Almost all the popular ministries these days in India are introducing prohibition in their respective provinces? Why don't they stop prostitution too?

Probably, they need that for their versatile followers more so after penalising bigamy.

RAJANI R. RAO (Nagpur)

It is probably Lady Oxford who said, "whether abused or praised, get discussed". And take it from me you have done it. Some believe you to be a cynic; some feel that you are a regular Omar Khayyam, and some others the vainest among living Indians. Will you please let us into the secret and say what you really are?

A bread winner who has to shout and peddle his humour to bring the bacon home.

SAHAE V. K. (Karachi)

Why is Jinnah acting like Hitler?

Because he is worried about the future of nearly a hundred million followers.

A. ALWAR DAS (Vizagpatam)

May I know the reason why you don't mention anything about South Indian films?

Why spoil a good magazine?

S. V. MAMMOONHI (Karachi)

I feel funny when I see the oblong face of Nargis. I wonder why the producers are after her?

The kid acts well in spite of her papaya face. That's what we call talent.

S. IRSHAD AHMAD (Simla)

If you get Hindustan free, what will you do for us?

We shall ask you to come and live with us as paying guests.

M. A. U. KHAN (Allahabad)

What kind of eyes do you consider most beautiful?

Those that have sympathy and understanding in them.

G. P. TIWARI (Raipur)

Do you believe in Bapu's great theories of 'Ahimsa' and 'Khadi' and follow them?

Here is a tense situation from "Kaun Pardesi", a social story distributed by Pratima Pictures of Bombay.

This smart one is Kamini Kaushal in "Do Bhai", a social story of Filmistan.

I neither believe in them nor follow them as some do without being convinced.

N. VENKATESAN (Negapatam)

Have you any objection to offering your prayers in a mosque?

None whatever. A mosque is better lighted than a temple which has dark recesses where sin often dwells. I have prayed in a mosque several times and nothing went wrong with me.

SHAIK ABDUR RAHIM (Vellore)

Cannot the producers who made so much money through the 'Tansen of the Screen' do something befitting to perpetuate his memory?

Producers themselves have too short a memory to remember the good that is done to them. Let the dead lie peacefully lest the producers in perpetuating his memory may give birth to a magician instead of a musician.

K. B. SINGH (Lahore)

Is death painful?

Yes, to the dear ones around.

N. H. KHANDELWAL (Akola)

Shall the Asian Relations Conference really serve as the beacon enlightening and leading the teeming millions of Asia to 'one world'?

No.

R. SHRINIVASAN (New Delhi)

How will you react if Gandhiji were to read "filmindia" regularly?

He does sometimes but I have not been able to spoil him yet.

CHANDRA MOHAN (Meerut)

Have you ever closed your eyes on a good-looking girl?

I haven't for fear of being misunderstood. People close their eyes while winking, don't they?

Is it good to be thick-skinned in life?

It is a blessing if you happen to be a politician.

V. SAGAR (Iraq)

People say that marriage is a necessity for both the sexes but I don't agree with this?

You don't, eh? I respect your wishes. Now don't shou' and tell everyone how you feel about marriage. It should be a strictly personal affair.

SATYANARAYAN PRASAD (Saugor)

What are the qualifications necessary to become a worthy reader of "filmindia"?

A little brain and two rupees.

J. K. RAO (Coimbatore)

What do you mean by fool-proof?

Something that is well-protected from people like you.

Shobha will be seen once again in "Leela", a Filmistan picture.

B. K. L. SIYALL (Karachi)

Why do people die for you and your magazine "filmindia"?

For Heaven's sake don't let them die, let them live and buy.

HEMEN MULLICK (Delhi)

What particular national dress do you suggest for India?

It is no use suggesting a dress when there isn't enough cloth to cut it from. A dress becomes national only when 400 millions wear it. We have millions with only their original hide well pressed to the bone for all social occasions.

Is it a fact that the majority of women have no principles of their own and that they depend on others?

They don't need principles but some of them badly need scruples.

MRS. HALIMA HIY BAIG (Secunderabad)

During your recent serious illness, in whom did you keep all your faith—the doctor or God?

Even as I write this I am still a very ill man wondering how God intends to save the doctor's reputation.

NATH (New Delhi)

Are you a Congressman?

I vote for Congress—the other choice being Muslim League where I am not allowed to vote.

JASVANT RAJANI (Bassein)

Is the process of increasing the population a blessing to a nation?

Amrita and Mahindranath don't forget the cameraman in "Rakh" a social story of Modern Theatres.

Not to the Indian nation with its small acreage and its thick crowd of cradles. Unless we get more land we have no right to have more babies.

RS. 500|- IN 25 PRIZES EVERY MONTH.

The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100|-; 2nd Prize: Rs. 80|-; 3rd Prize: Rs. 50|-; 4th Prize: Rs. 40|-; 5th Prize: Rs. 30|- and 20 Consolation Prizes of Rs. 10|- each.

Questions must be submitted with the Entry Token without which no question will be considered. Each Entry Token entitles the reader to ask a maximum of 10 questions and can be used by only one person.

The Editor's decision shall be final and absolutely binding and no correspondence will be entertained. The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

The Entry Token is separately attached on the first page of the Editorial article. As each copy is very carefully checked, readers are requested not to pay for the copy if it has no Entry Token. The reader is requested to demand an explanation from the stall-keeper who may have removed the Token and sold it separately.

As Tokens are introduced merely to regulate the sales of the magazine, the month on the Token has no particular significance and a token can be used even six months after the month printed on it.

PRIZE WINNERS FOR JUNE

1st Prize Rs. 100|- to Bulo T. Harisingani (Karachi); 2nd Prize Rs. 80|- to T. C. Thanawalla (Secunderabad); 3rd Prize Rs. 50|- to Suresh Prasad Jaiswal (Patna); 4th Prize Rs. 40|- to K. B. Vaid (Lahore); 5th Prize Rs. 30|- to Ishwar V. Mahbubani (Hyderabad Sind) and 20 consolation prizes of Rs. 10|- each to the following:—H. P. Jaggi (New Delhi); Mohanlal M. Chandiramani (Quetta); Ehsan Hasan Khan (Aligarh); Miss Kusum Nair (Lahore); Mrs. M. V. B. Ratnam (Bezwada); Swapneshwar Guru (Raigarh); S. K. Nakul (New Delhi); D. K. Jha (Patna); S. A. Khan (Dehra Dun); N. Venkatesan (Nagpre); Miss Sheheroo D. Katrak (Bombay); Miss Mohini M. Mansukhani (Karachi); Santosh Kumar Basu (Bauda); Madan Lal Bedi (Cawnpore); Prabhakar Rao Pande (Calcutta); M. Kunhikannan (Azhikode); M. S. L. Narasimhan (Secunderabad); M. K. Devadatham (Parbhani); N. Venkatesan (Negapatam) and M. A. U. Khan (Allahabad). Money Orders are being sent to all the prize winners.

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OF THE NATION'S BEST THINKERS

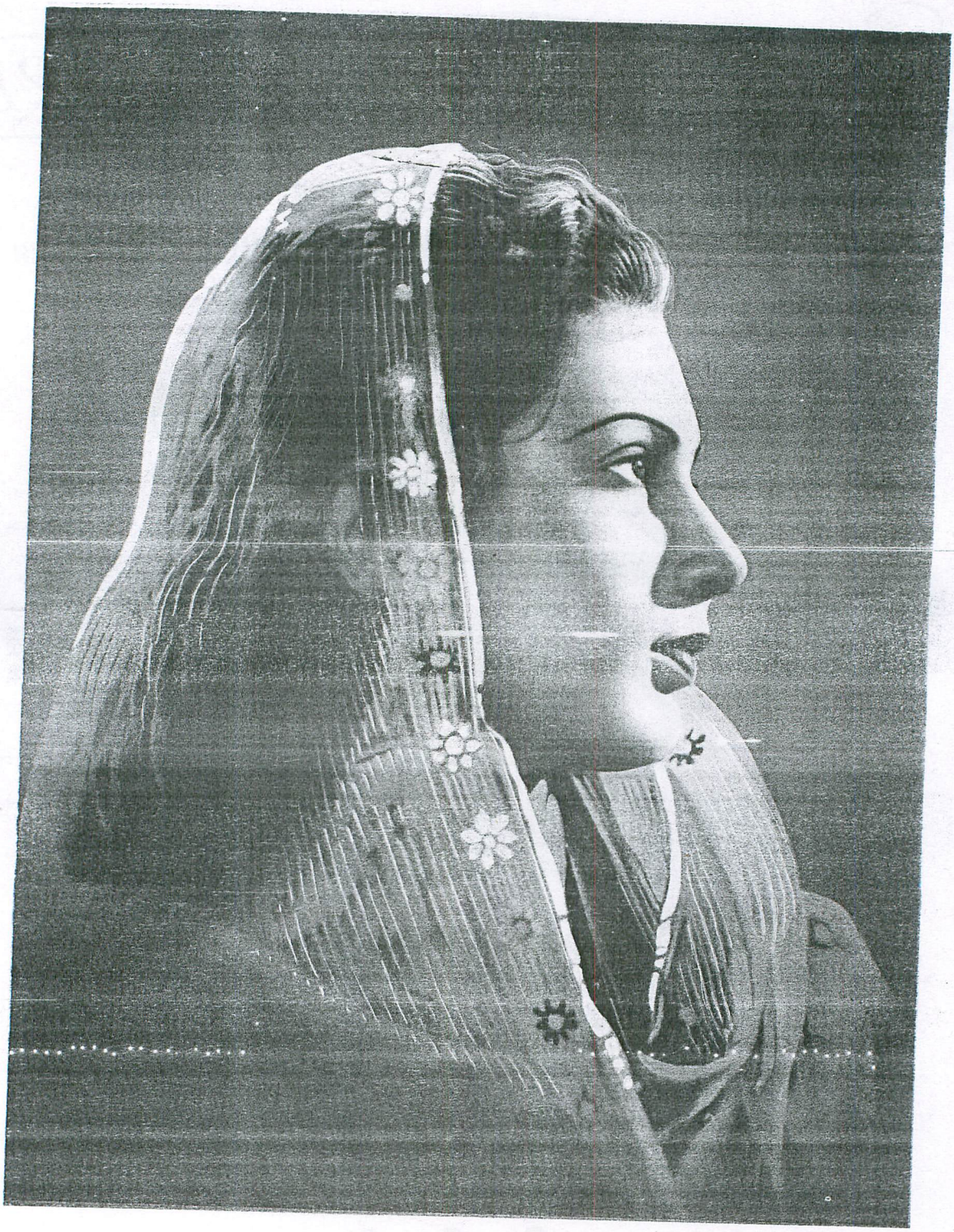
Featuring:

PRITHVIRAJ: VANMALA: JAIRAJ: JAGDISH SETHI: SUNALINI DEVI: MISHRA: JAMSHEDJI: REKHA: NARBADA SHANKAR KAUL: AKHTAR AND OTHERS.

● ● ●

THE HINDUSTAN KALA-MANDIR LTD.

47, WARDEN RD., BOMBAY.



SHOBHA—

After her debut in "Safar", Shobha leads once again in "Leela", a social story of Filmistan Ltd.

FOR
FILM SHOOTING
WITH
BEST FACILITIES
AND
REASONABLE TERMS
TRY AT
MOHAN
STUDIOS
ANDHERI
EQUIPPED WITH
R.C.A.

Kuon Pardesi

Starring-

- Yeshwant Dave
- Mumtaz
- Sampson
- Khurshid Akhtar
- Rampyari ★ Kanta

Etc.

Directed by
J. U. TRIVEDI

Music
ALLIHUSAIN MURADABADI

A Sure Box-Office Hit

Picture Ready For Release

pply for territorial rights to : —

PRATIMA PICTURES, 52, CHAMPA GALI, BOMBAY. 2.

TELE: 33740

AT HOME AND ABROAD

LITTLE MODI MILLIONAIRE

As predicted by us an heir to the vast Modi millions was born on the 29th April, when Mrs. Mehtab Modi gave birth to a bonny little son, making Producer Sohrab Modi a very proud father. Incidentally, this is the first and only child in the entire Modi family and it is no wonder to see all the different Modis fussing over the little one even during working hours.

STAR DUST

Husband Harry James, the orchestra leader, was informed that his wife actress betty Grable gave birth to a seven-pound daughter on May 20th in a hospital in Hollywood. Harry pleaded guilty.

MOTILAL FINED

Film-actor Motilal pleaded guilty before a Presidency Magistrate in Bombay to a charge of not producing his driving license when demanded by a traffic officer and was fined Rs. 10|- on the 15th May 1947.

ENTICING FILM ACTRESS

A rich businessman of Bombay, L. B. Malkani of M|s. J. V. Advani and Company Ltd., appeared on 17th May at the Girgaum Police Court before Presidency Magistrate K. C. Thakore, to answer a charge of enticing a married woman, film actress Urmilla.

The complainant in the case is Lieut.-Col. M. K. Sheriff of the Indian Army who is the husband of Mona Talwar, alias Urmilla Devi.

In his evidence the Army husband said that in October 1944 he was posted in Assam on Active Service and he used to visit Calcutta every other week on army liaison work and talk to his wife in Bombay over the trunk telephone. He also used to receive "affectionate and normal" letters from her and did not suspect anything wrong till April 1946.

In April 1946, the Officer came to Bombay and was told that his wife had left for Calcutta previous evening. He went to Calcutta and contacted her and gave her 'a bit of his mind'. When asked whether there was another man in her life, she was evasive. Said the Lt.-Col. "I was suspicious but could not lay my hand on the exact reason". He went to Coimbatore but later returned to Bombay on receipt of the news of his brother-in-law having met with an accident. He saw his brother-in-law in hospital and also met his mother-in-law. Incidentally he learnt that some new jewellery had been bought for his wife. His mother-in-law gave him the keys of the cup-board. While examining the jewellery, the Officer found in another compartment of the cup-board a wad of letters, telegrams, a photograph, cinema films and a blank cheque signed by the accused. The last part of the film showed the accused with his wife.

The complainant said that he had contracted a civil marriage with Urmilla in Poona and produced a certificate as proof of marriage. There was quite a flutter in the Court when parts of the alleged love letters were read out. The case is proceeding.

Recruit Amar Ajwani, Sunder House, Cadell Road, Bombay, 28, has had stage experience since childhood and wants an opportunity on the screen.

The Mahatma "stabbed" the Muslims with love and returns "stab" for stab by visiting a Muslim home in Noakhali.

BANNED

"The Strange Woman", produced by the United Artists of America, has been banned by the censors in the province of Bombay.

KILLED

Two persons were killed and several injured on 27th April as a result of an explosion in a cinema house in Ludhiana, while a film was being shown. The police arrived on the spot immediately.

THE LOYAL MADRASSI

On the 19th May 1947, the following notice appeared in the agony columns of the "Times of India".

"Himansu Rai — In loving memory of Mr. Himansu Rai, Pioneer of Indian film industry, died on 19th May 1940. S. Ramaswami".

A NATIONAL CLASSIC FOR THE NATIONAL SCREEN

When Love and Life Gambled with Death For Freedom's Struggle!

A Memorable Tale of the Mutiny Days of 1857——

SPECTACULAR EPIC OF THE GLORY THAT WAS IND

Based on
BANKIM CHANDRA'S
Immortal Masterpiece

Pioneer Pictures'
FIRST OFFERING TO THE NATION

Chandra Sekhar

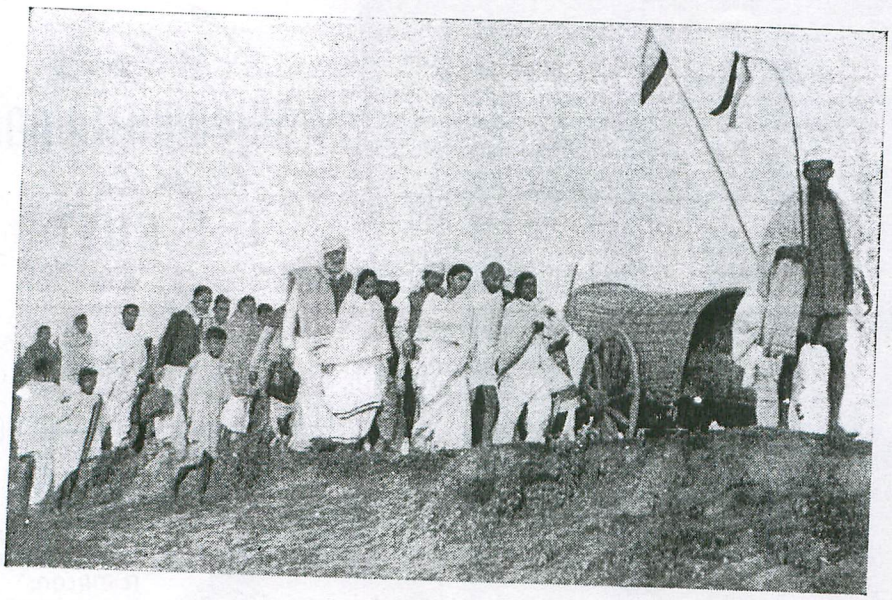
A Dazzling Galaxy of Stars

★ASHOK KUMAR
★KANAN DEVI ★BHARATI
Chhabi Biswas, Sundar, Auzuric, Biman Bannerjee and other Favourites.

Direction :
DEVAKI BOSE

Music :
KAMAL DAS GUPTA

For Territorial Rights:
PIONEER PICTURES
12-2, CLIVE ROW, CALCUTTA



The caravan of love and brotherhood constantly marching with eyes on the oasis of peace and harmony.

Where are the others who played in the lap of his fortune?

BIGAMY AND FILM MAN

Manoharlal Chotalal Dave, an employee in a film company, was arrested by the police on the 18th May at the Mankeshwar Temple, Mazagaon, on a charge of attempting to contract a bigamous marriage when his first wife, Shantubai, is still living. Dave was released on bail and the bride, a minor, has been sent to the Children's Home.

COMMUNITY THEATRES

A project, named the National Theatre Club and costing over £200,000 has been planned under the chairmanship of the Minister of Transport, Mr. Alfred Barnes to provide national and international entertainment at several theatres throughout Britain at popular prices.

The headquarters will be at the Royalty Theatre, London, which will be re-built to provide a theatre, cinema, concert and dance hall, a restaurant and a residential club —all under one roof.

Said Minister Alfred Barnes, "Through the National Theatre Club, which is non-profit making and non-political, we hope to establish a new type of entertainment centre—a true community theatre".

ASSAULT AND ARREST

Ramchandra Gangaram, a former employee of Evergreen Pictures, was arrested on the 22nd April on the charge of causing grievous hurt with a dangerous weapon. The suspect is alleged to have attacked Mr. Dalvi, the General Manager of Evergreen Pictures, with a knife when the Manager was entering his office. He was remanded into police custody.

HEADACHE DEFERRED

Film-actress Lalita Pawar has filed a suit against M. F. Havewalla of Standard Pictures Corporation claiming a sum of Rs. 3,000|- as a balance of her remuneration under a picture contract.

M. F. Hayewalla denied the claim and counter claimed a refund of Rs. 9,000|- already paid to the actress and in addition claimed Rs. 50,000|- as damages stating that she failed to fulfil the terms of the contract.

Mr. Justice Tendolkar transferred the case to the list of long causes.

ACQUITTED

South Indian film-actors M. K. Thyagaraja Bhagavathar and N. S. Krishnan, who had been sentenced to life imprisonment on charges of abetment of the murder of one Lakshmikantham, were acquitted on 25th April at the Madras High Court by Their Lordships Mr. Justice Happel and Mr. Justice Shahibuddin sitting in a retrial ordered by the Privy Council to whom the accused had appealed against the sentence passed earlier at the High Court Sessions.

PAID

The Additional Sessions Judge, Lahore, has sentenced Arthur Zed to death for having murdered his niece, Miss Mary Beatrice Dean, a film actress, at her residence in Royal Park, known as the "Hollywood of Lahore".

SPLENDID RETURN

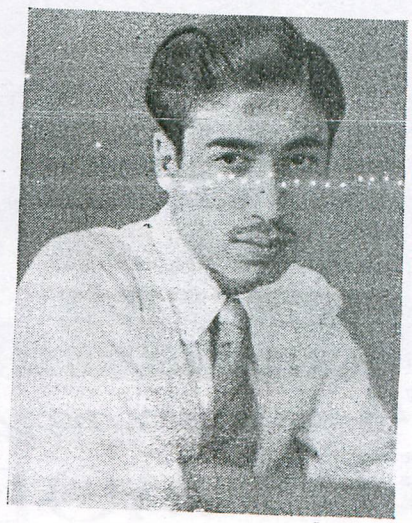
Noel Coward, the well-known playwright has filed a suit in the Federal Court of New York claiming the return of £9,190 paid as tax and penalties on the film rights of his plays in 1939.

Noel Coward received £20,000, on which, he states, he paid an income-tax of £10,650 in Britain. The United States claim was made in 1945 and paid last year. He argues that Britain does not impose any tax on Americans who sell film rights in Britain and receive the purchase price in the United States.

Between the two tax-grabbers, Coward seems to have saved £160 out of £20,000—not counting the ever-obliging solicitors.

BOMB IN METRO

The 11th anniversary of King Farouq's accession to the throne of Egypt was rather tragically celebrated in Cairo—on May 6th.



Recruit Bhagwan M. Punjabi of P.O. Box No. 22, Karachi, is 19 years old, 64 inches "long", breadth not mentioned and can sing. See the way he looks at you.

The Modern Theatres
presents

RAKH

RADHIKA MAHINDRA NATH
TEWARI . SHIVRAJ . RAJMEHARA .
AMRITA . KHURSHID AKHTAR . HASAN .
RAJESH . KHTANA . & MURLI GUPTA

WRITTEN DIRECTED & PRODUCED BY
KRISHAN CHANDAR

Lyrics
VISHWAMITTER ADIL
Music
D. C. DUTT
and
PREM DATTA
CONTROLLER OF PRODUCTION
B. S. GREWAL
Cameraman
R. MALONI

Under Production at ORIENT SOUND STUDIOS

THE MODERN THEATRES.

A powerful time-bomb exploded beneath a balcony seat of the Metro Theatre, killing 4 persons and wounding 31 others.

GLAMOUR GOD

Britain will soon have an all-electric church, fitted with florescent lighting and equipped with a film projector. Religious films will be shown but the church-goers will also be 'educated' by means of documentaries and travel films.

In future devotees will be going to heaven with the help of a celluloid ladder and God may have to wear the Max Factor make-up to register a Technicolor blush.

A REQUEST

Readers are requested not to address letters personally to Mr. Baburao Patel, as Mr. Patel has not been attending office since the last four months and due to his continued illness he has been ordered complete rest for another six months. Commercial correspondence should be addressed to the Manager while Editorial letters may be addressed to the Editor, "Filmindia". Letters marked 'Strictly personal', 'Private', 'Confidential', 'Urgent and Confidential' and with other combinations demanding Mr. Patel's personal attention are likely to take long time in being attended.

GRATITUDE

Mr. Baburao Patel expresses his deep gratitude and thanks to the numerous friends who have been kind enough to send him different suggestions and literature on the treatment of duodenal ulcers. It is impossible to reply individually to all but quite a few suggestions have been useful to the medical men treating Mr. Patel. Mr. Patel is feeling shades better now and is deeply touched by the affection of his readers.

BOLSHIES IN HOLLYWOOD

According to Mr. John McDowell, Republican Representative for Pennsylvania, Communism is deeply entrenched in Hollywood and the movies.

Said the Republican at Washington: "There were Communists in all branches of the industry—among scene-shifters, artists, soundmen, photographers, some directors and the more important among the writers".

STILL THE SOLE AUTHOR

Author Konrad Percovici of America sued Charles Chaplin for $5,000,000 (Rs. 175 lakhs) charging him with plagiarism and breach of contract in the film, "The Great Dictator".

Said Author Konrad that Chaplin had pirated "The Great Dictator" from him. He alleged in his complaint that he wrote it under an agreement with Charles Chaplin in 1938 and that it had been produced and distributed without his knowledge.

The suit was settled on May Day, by Chaplin agreeing to pay 950,000 dollars (33 lakhs) with a stipulation of the settlement that Chaplin remains the "sole author" of the story.

SOME GOLD DIGGERS

Talking of profits and salaries, here is what some of the top-line money spinners in America received during 1946: Louis B. Mayer of M.G.M. was £125,000 for the year; Robert Montgomery, film actor, earned £71,000; Nicholas Schenck, President of Loew's, received £56,000; Gifford, President of the American Telephone Company, was paid £52,000 while Sinclair, President of the Sinclair Oil Corporation earned a paltry £39,000.

In our country only Sard Chandulal Shah of Ranjit hones ly admits having made "tons money" though he does not t us what exactly a "ton" means money.

AT LAST

Filmindia's constant agitatic for a Municipal Theatre, seen to be bearing fruit. The Mun cipal Commissioner has at la nodded his head to a scheme construct an open-air theat within the Elphinstone Circ Gardens opposite the Town Ha

It is intended to give two show a day, at 6 P.M. and 9 P.M., nir months in a year. The cost building the theatre will be raise through public subscriptions.

NAMED AFTER A SAINT

"Foundation Stone of a Ne Theatre in Kurnool named afte SRI SAIBABA TALKIES, wa laid on 20-4-1947 by Srimati Sathyavathi Bangara Garu, (wif of Rao Saheb Sri M. R. Bangara District Collector, Kurnool) i the presence of a distinguishe gathering of officials and non officials of Kurnool. Mr. Uppin Nagappa Reddy, proprietor o the above Theatre, entertaine the guests at a Tea Party. Mrs M. R. Bangara wished all succes to the Theatre."

Street dances are common in Indian pictures. Here is one from "Naiyya" a social story of Mazhar Khan.

All The Distributors Are Staging A Heavy Rush

BECAUSE

The Glitter of This Gold is Blindingly Powerful. !!

Producer P. R. PATKAR

OF

GOLDEN PICTURES Presents

URMILADEVI

IN

Story, Scenario & Direction: GUNJAL

"MANGAL SUTRA"

WITH

ANAND (a new find) **CHINTAMARAO KOLHATKAR, MOTIBAI DALPAT, SHANTA, SHEELA, MEHERBANOO, PANDIT KAUL, GAOLI & MULIK**

Photography: JAL MISTRY

Music: RATAN LAL

Production-in-Charge: RANGNATH KHARE

Audiography: PANCHAL

Dialogue & Songs: VRAJENDRA GAUR

Now Ready For Release.

For Territorial Rights Rush Up To:-

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Telephone: **46329** BOMBAY 4. *Telegram:* **LAJAWAB**

PICTURES IN MAKING

FILMISTAN LTD. (Bombay)

Rai Bahadur Chuni Lall is a happy man these days with the good reception accorded to "Shehnai" in the North. "Shehnai" is reported to contain attractive music and Filmistan fans in Bombay are not likely to be disappointed as the picture is scheduled for early release.

"Sindoor" featuring good-looking Shamim opposite Kishore Sahu is running at the Roxy and the progressive theme seems to have appealed to the intellectuals.

In the meantime, Producer Gyan Mukherji is hastening up work on "Leela" featuring that volatile star Shobha and charming Veera. Another picture has been entrusted to screen play writer Munshi Dil, who wants to try his hand at direction. It is called, "Do Bhai" featuring Ullhas, Kamini Kaushal and Rajen Haksar. Yet another is a social with Rehana and Ashok Kumar in the lead and directed by Kishore Sahu.

Recruit M. S. Narayanswamy, Shanti Kunj, Sadanand X Lane, Matunga, Bombay 19, is 26, 5' 5", speaks all the world's languages from Greek to Japanese and fancies himself an inimitable artiste.

SHAHZAD PRODUCTIONS (Bombay)

Producer Shahzada Iftkhar is satisfied with the progress of "Veena" starring Veena and Ashok Kumar. The script work of "Khwab" and "Hindustan" is also getting ready side by side.

MAZHAR ART PRODUCTIONS (Bombay)

The way "Pehli Nazar" has caught the fancy of filmgoers, makes modest producer-director Mazhar Khan almost blush. It is running at the Minerva Cinema, Bombay and the general opinion about "Pehli Nazar" is that it is one of the best Muslim socials ever produced by the film industry. Producer Mazhar Khan's "Sona" is awaiting release while "Guest House" featuring newcomer Geeta Bali has gone to the sets.

ASHA ART PICTURES (Bombay)

"Stage Girl", a stunt thriller directed by S. H. Tharani is ready for release.

MODERN THEATRES (Bombay)

Producer-director Krishan Chander is giving the finishing touches to "Rakh" which is supposed to be another of those many pictures with an intellectual theme. We hope the picture contains something intelligent if not intellectual. Radhika who has already shown her talent in "Sarai Ke Bahar" plays the heroine. The lyrics are written by Bishwa Mitter Adil, set to music by D. C. Dutt. "Char Admi" is the second picture which is likely to go to the sets very soon.

GOLDEN PICTURES (Bombay)

Directed by Gunjal and featuring Urmilla, "Mangal Sutra" has been completed, only to be stored in the tins.

BOMBAY CINETONE LTD. (Bombay)

Producer-director K. B. Lall's ambitious production, "Samrat Ashok" is awaiting release. Producer K. B. Lall tells us that "Samrat Ashok" will do well at the box-offices because of its thrilling story and the star cast consisting of Veena, Shamim, Ullhas and Sapru. The paper work of "Mutiny" and "Dopatta" is getting ready.

JEET PRODUCTIONS (Bombay)

With more than usual speed, director Aga Jani Kashmiri has nearly completed 'Tohfa' featuring Veera, Anuradha and Nawab.

PIONEER PICTURES (Calcutta)

Based on the literary classic of Bankim Chandra Chatterjee director Debaki Bose is reported to be making "Chandra Sekhar" an exciting picture. The story deals with the Mutiny of 1857 and has Kanan and Ashok Kumar in leading roles. Others in the cast are winsome Bharati, Chhabi Biswas, Auzurie, Sundar etc.

PRATIMA PICTURES (Bombay)

This new distributing company has secured the world rights of "Kaun Pardesi", a costume picture produced by Shree Vishwakala Movietone and directed by J. V. Trivedi. The cast consists of Yeshwant Dave, Mumtaz and Sampson.

KIRTI PICTURES LTD. (Bombay)

Director G. R. Shethi has completed a good bit of "Hatam Tai" a social costume picture with Arabic atmosphere. Featuring Vanmala, Amirbai Karnatki, Kamal Kapoor, Vikram Kapoor and others, "Hatam Tai" is likely to become a good motion picture. This company also controls the world rights of "Dur Chalen", produced and directed by Phani Mazumdar and starring the late

BOMBAY CINETONE, LTD.,
PRESENTS
VEENA, SHAMEEM, SAPRU
HUSN BANU, SHAKIR and
ULLHAS
Samrat Ashok
Produced at:-
PRABHAT
STUDIOS
PRODUCED & DIRECTED BY
K. B. LALL

Naseem (Jnr) and the late Damayanti Sahani.

GITANJALI MOVIETONE (Calcutta)

Director Apurba Mitter has nearly completed "Faisla" with a cast led by Kanan Devi and Paresh Bannerji. Kamal Das Gupta is reported to have given catchy tunes.

RANGMAHAL LTD. (Bombay)

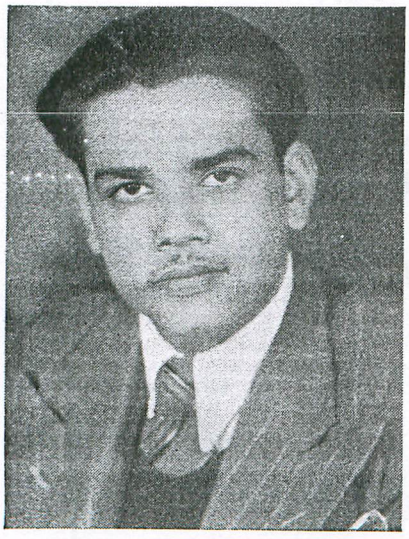
Director Safdar 'Ah' 's 'Bhookh' seems to be the talk among distributors, who are anxious to secure its distribution rights. "Bhookh" has charming newcomer Husna as the heroine opposite Sheikh Mukhtar.

RAMNIKLAL MOHANLAL & CO. (Bombay)

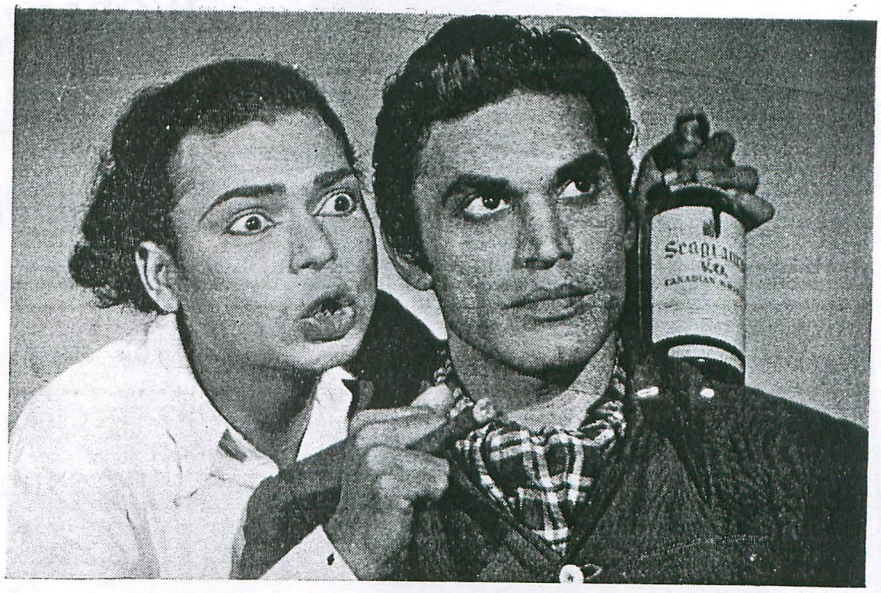
"Yadgar" produced and directed by Nazir and featuring Jyoti, M. Esmail and himself will be released in Bombay shortly. "Naiyya" directed by Aslam Noorie and starring character actor Mazhar Khan and vivacious Munnawar Sultana is also ready. "Naiyya" is supposed to contain a powerful story with lilting music by Anil Biswas.

HINDUSTAN KALAMANDIR LTD. (Bombay)

Under the personal supervision of K. Narain Kale, "Azadi ki rah par" is making good progress. The cast is led by Prithviraj, Vanmala, Jairaj and Jagdish Sethi.



Recruit Sri Kant Bhushan of Civil Lines, Cawnpore, fancies himself as a villain on the screen. He is 5' 8" and 20 years old.



They are saying it with Seagram's in "Stage Girl" of Asha Art Pictures featuring Sheikh and Dilawar.

AMAR JYOTI PICTURES LTD. (Bombay)

Director Mohan Sinha is a fast worker, the way he completes pictures in record time. This time it is a social called "Dil Ki Rani" with young Madhubala as the heroine and Raj Kapoor as the hero.

WAHAB PRODUCTIONS (Bombay)

This is a small company with a band of earnest and enthusiastic workers. Sheikh Hasan, who has worked as an actor in many a Ranjit picture, has been entrusted with direction. Begum Para and Altaf are cast in leading roles. The picture is called "Shahnaz" and deals with the life of a gypsy girl. We wish Sheikh Hasan all luck in his maiden directorial assignment.

SUNRISE PICTURES (Bombay)

Producer V. M. Vyas's 'Dhanwan" came and went off the screen rather too quickly. But V. M. Vyas does not stop to think. He is at the moment busy directing two Gujrati pictures, "Baharratu" and "Jasma-O dan". "Mameru" is ready for release and its rights have been already sold.

RANJIT MOVIETONE (Bombay)

The Ranjit Chief probably imagines that the lucky D. N. Madhok will restore some good luck to the Ranjit horse-brand pictures. Therefore a picture called "Bela" has already gone to the sets, starring Jairaj, Nigar Sultana. The story, songs and dialogue are by D. N. Madhok, and the direction is in the hands of Chaturbhuj Doshi. "Jalan" directed by Pralhad Dutt has been completed. The following pictures have been lying in the tins for some time now: "Cheen Le Azadi", "Kaun Hamara", "Lakhon Main Ek", "Phoolwari", "Duniya Ek Sarai", and "Bichhade Balam".

A. RASHID PRODUCTIONS (Bombay)

"Lakir Ka Fakir" is ready for release. It is directed by A. Rashid and features Dilawar, Asmini and Mana. The second one, "Merjina" is nearing completion.

SHAHEEN PRODUCTIONS (Bombay)

Director Allauddin has nearly completed, "Midnight in Bombay" featuring Dilawar, Shaheen and Maqbul.

VICTORY PICTURES (Bombay)

"Daring Detective" the fifth picture of this company has gone to the sets. It is directed by Mohd. Husain and features Master Douglas, Rajkumari and Dalpat.

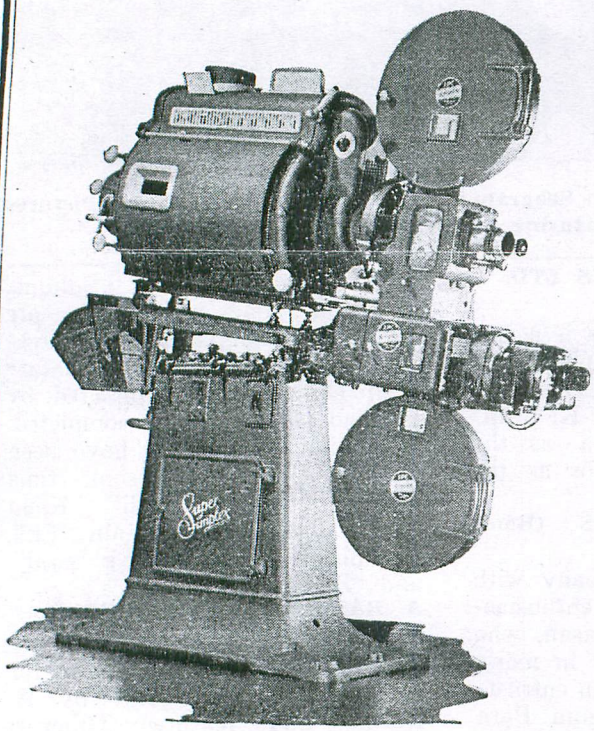
WESTERN INDIA CORPORATION (Bombay)

This distributing company has secured the rights of Victory Pictures' "Sher-e-Bengal", "Bhedi Dushman" and "Black And White".

Simplex ★★★★ Sound

WORLD'S FASTEST Selling SOUND SYSTEM.

SIMPLEX FOUR STAR



Since it was first introduced in 1938, Simplex Four Star Sound has become the world's fastest selling sound system.

As a result of its many advanced De Luxe Features, it is today the natural choice of leading Theatres everywhere. It is built by the manufacturers of the famous Simplex projector, who have now pioneered many De Luxe Features in Modern Sound Reproduction.

☆ ☆ ☆

HOLMES SOUND EQUIPMENTS for Touring and smaller theatres, Super Simplex Projectors, Hertner Transverters, Rectifiers, High & Low Intensity Arc Lamps, Walker Plastic Moulded Screens, Projection Lenses, genuine replacer Parts, Accessories, Machine Oil, Grease, etc., -- Available for immediate delivery.

Nation-wide distributors of Equipment, Accessories and Supplies for the Motion Picture theatre.

EVERGREEN PICTURES

Saklat House, 15, New Queens Road,

BOMBAY.

Tele: **26952**

Telegrams: Pictorial

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/-. Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

2½ TIMES YOUR AGE

"I am overwhelmed to read the article of Pt. Indra in the April 47 issue of "filmindia" in support of vulgarity on the screen. In the capacity of a lay filmgoer, of decent taste and understanding, I solemnly crave the hospitality of your esteemed magazine to give a bit of my mind to such irresponsible persons who are actually 'wolves in sheep's clothing' and are primarily responsible for the present low standard of intellectualism and morality in our Indian motion pictures.

"We are on the threshold of independence! But with so much of atrocious enormities and internecine warfare, our capacity to hold it are open to doubt and criticism. It is therefore of paramount importance that all of us should realize our responsibility—social, moral and political and plan our activities with consummate skill and understanding and with a view to render all possible assistance to the masses. Are not our producers citizens of freedom and have they not their own share of social and political responsibility? Are they not concerned, of course, only morally, with the difficult task of educating illiterate India of their rights, responsibilities and tasks through the most potent medium of screen? Should they not present to the masses excellent designs and resources of living in a Free India?

"At the present moment every Indian, Hindu or Muslim has his own trials and tribulations to surpass and has to achieve that civic sense which will guarantee a peaceful life in a Free India and producers should not therefore add to our sorrow and worries by producing inconsequential pictures like "Dharti Ke Lal", "Panihari" which give sad glimpses of Indian life and torture our hearts and minds. They put us back a hundred years and retard our progress. Let them not give us pictures with narrow outlook and outmoded, sickening themes of boy-meets-girl. If they are interested in history let them give us strong powerful pictures of the lives of "Razia Begum", "Chand Bibi", "Jhansi Ki Rani", "Nana Saheb", "Shivaji". They must choose such subjects as may espouse feelings of nationality patriotism, bravery, self sacrifice self-reliance and strict discipline in us.

"I am simply surprised to note the cheap sexy sentiments of Pandit Indra, a pseudo-intellectual of our screen who advocates vulgarity so candidly and is out to demoralise our moral standards and our ancient prestige, literature and culture. These worshippers of Mammon are doing the greatest disservice to the nation when they derive entertainment from sexy emotions and vulgarity and deliberately avoid useful things, such as may enshrine our cultural heritage, and add colour and glory to our Indian traditions. These people must be specially treated in Free India.

"The mission of a film producer should be that of a social reformer, to guide us through the appalling darkness of disharmony and illiteracy to widen our outlook on life, to teach us the noble virtues of sacrifice and selflessness, forgive and forget and foster amongst every one the feelings of filiality, forbearance and friendship.

"Pandit Indra who must be at least two times my age (I am sixteen only) should be ashamed of singing praises of crude vulgarity so openly and even dare to imagine we like it. As a matter of fact, law should not allow producers to make a fetish of vulgar commercialism.

"Pandit Indra should please note the above ideas presented by a young girl of 16, stop entertaining the public through cheap vulgarity in the present transitional period in the history of India. He should know that writing novels is something quite different from writing screen plays. One has to be extremely wise while attempting the latter. The film is more potent than the novel.

"Pt. Indra! My personal advice to you is not to fiddle while India is burning. It is not a time for

Here is an exciting scene from "Sona" in which Mazhar Khan's "Jayashree" seems to be in distress.

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Song Recording	—**G. N. Damle**
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rejoicing or cajoling, but to do some solid work."

Mrs. Sharda Devi Awasthi.
CAWNPORE.

SLEEPING NIGHTS

"A few days back, I had the misfortune of seeing 'Arabian Nights' starring Kanan Bala and some ugly faces. It was nothing but the same old stuff of Ali Baba and Forty Thieves, under a new label. The story was an absurd, stupid and boring yarn. To it was added idiotic direction, amateurish acting and some silly dialogue. It was such a completely rotten show as to compel many a person round me to go to sleep."

G. L. Chandiramani.
HYDERABAD (Sind)

PLEASE YOURSELF

"In reply to Mr. T. B. Mukherjee's question in the Editor's Mail of the April issue of 'filmindia', the points marshalled by you are really illuminating and pregnant with apparent truth when subjected to a superficial review. But a critical analysis will show that your suggestion to remodel our National Flag by replacing the Charkha with a Crescent will create more complications and obstructions to the cause of our freedom which for some is in sight while for others still to be earned after a grim struggle.

"Charkha is an emblem of 'freedom' of 400 millions of people while Crescent is a religious sign used by only the Muslim League in their flag. (Paradoxical though it may seem, even the Nationalist Muslim Organizations have kept the crescent away from their flags.) If the religious sign of one community is inserted in our National Flag, representations from other communities requesting the incorporation of their respective religious signs in it will follow one after the other.

In view of the foregoing, wouldn't you agree with me Mr. Patel, if I assert that our National Flag in its present form is quite in order?"

DELHI. *Niranjan Lal Gupta.*

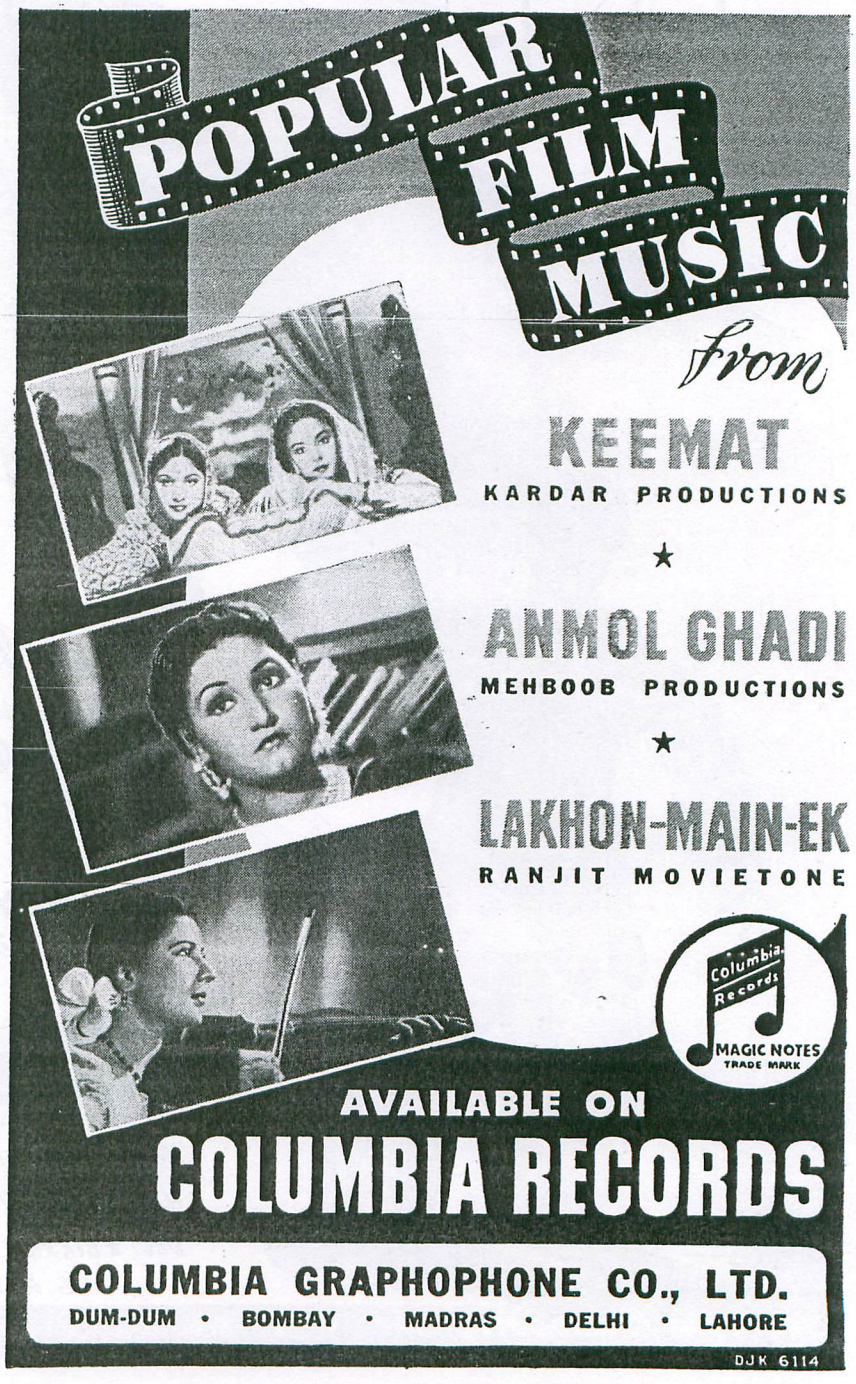
WORTH TRYING

"I would suggest that the Board of Film Censors instead of censoring films, after they are produced should control raw films and distribute them to deserving producers after perusing the story, dialogue, songs etc., of the proposed film, whereby the best use of the available raw films may be made. By adopting this method, utter disappointment and dissatisfaction of the poor cine-goers can be averted."

NEGAPATAM. *N. V. R. Swamy*

OPTIMISM

"It is a fairly long time since Leela Chitnis, Sulochana, Rose, Devika Rani etc, appeared on the screen. So I presume that they have given up acting for ever. It is a wise step for they are no longer young.

"Will Sitara, Mehtab, Nur Jehan, Kamala Kotnis, Shobhana Samarth and others follow suit and spare us the torture of seeing

जेल-यात्रा
جیل یاترا
4
Under the Shadow of
four annas, the Sun
of his life never shone
on him again.....
GAJANAN JAGIRDAR'S
unique role in
JAIL YATRA
with
KAMINI KAUSHAL ★ RAJ KAPOOR ★
HARISH ★ BADRI PRASAD ★ SUNALINI
DEVI ★ BIKRAM KAPOOR ★ NANDKISHORE
& HEMAVATI
JAGIRDAR PRODUCTIONS : 71, SIR POCHKHANWALA ROAD, WORLI BOMBAY.

It is a fluid situation from "Stage Girl," a thriller of Asha Art Pictures.

their repulsive old faces on the screen? It is ridiculous for them to appear as girls in sweet teens when they have lost all their youthful charms. Let them give their place to the younger ones and new comers."

Abdul Rasheed.
BANGALORE CANTT.

WILFUL NEGLIGENCE

"I am sorry to say, that at Hyderabad City, where exhibitors rush about for releasing new pictures, we are deprived of the opportunity of seeing your "Draupadi" starring Sushila Rani. Every month we expect that some theatre or other would advertise its release; but every time nothing but disappointment has been in store for us. Can you please tell me the reason why it is not released so far in Hyderabad, one of the biggest cities in India? At this rate, can we hope to see your "Gvalan", any time before 1950?"

Mrs. Halima Hiy Baig
HYDERABAD (Deccan)

A BEQUEST!

"Last night I had the misfortune of suffering an ordeal at the local Liberty Talkies by seeing that lifeless picture "Wasiyat Nama". I was surprised and shocked to see New Theatres with their big reputation of producing quality pictures go down to such a low level of a production which was so amateurish that it appeared as if New Theatres had no experience of producing pictures.."

NAGPUR *Fazal-i-Haq.*

A PITY! ISN'T IT?

"I have been constantly trying to get permission from my parents to take up a film career, but they do not listen to me. The reason is that most of the actors and actresses lead bad lives, and thus have given a bad name to the whole film industry. It is a problem common with many people. Girls and boys from respectable families are generally not allowed by their parents to join the film line so the talent which they have for acting etc., is merely wasted and they do not get a chance to try their luck with the result that the rotten actors and actresses of the present cannot be replaced by good ones. Who should be made responsible for all this?"

Nirmala Kumari Jain
DELHI.

SURENDRA

"You may not believe me, but really I find Surendra about the most irritating person on the Indian screen. I really cannot understand why he is handed out so much praise. What is after all charming about him? His wooden face or his hoarse voice?

"I may some day find the secret of his attraction and why he is praised. Meanwhile, it was an uphill task, putting up with him in "Ratnavali" and "Anmol Ghadi!"

LAHORE. *Prithi Paul Singh*

ASK PANDIT INDRA

"Pandit Indra — 'historian' (Mumtaz Mahal), poet, story-

Wonder if it is in Anand's name that Urmilla is wearing "Mangal Sutra", a social theme of Golden Pictures.

writer and advocator of vulgarity —is the one person who in Azad Hindustan will have to be kept miles away from a film studio if our masses are to be saved from indecency and downright vulgarity. It would be even advisable to pack him off to Pakistan (if there is such a place) to re-write history as he did in "Mumtaz Mahal".

"Forget and forgive is a good policy but when a person born and bred in India, who has never worn a western dress for fear of being misunderstood, gives us a historical picture like "Mumtaz Mahal" and dropping the cloak of orthodoxy goes a step further to give us "Panihari" outraging Indian womanhood to line his pockets with some filthy lucre, is he to be forgiven?

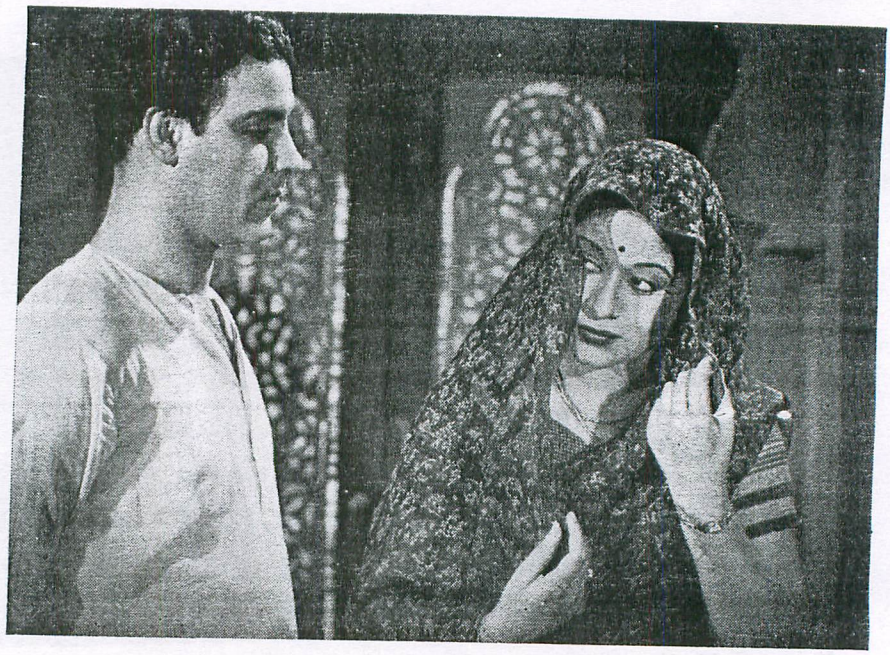
"Pandit Indra's article in April's "filmindia" should provide an eye opener to the Ranjit boss in particular and other producers in general. When a person, who prefers the house of a prostitute to a temple in a graveyard, is allowed to translate his actions into motion pictures as he did in "Panihari", the day is not far off when our masses will degenerate to such an extent that the high spiritual stature which India rightly enjoys will be shattered and squandered.

"If Pandit Indra thinks the readers of "filmindia" have a short memory he is utterly mistaken. In the 1942 October issue of "filmindia", Sushila Rani in her article on kissing, wrote that Panditji perhaps runs away when a maiden asks him for a kiss condemning kissing as an immoral institution. When a person who had not kissed his wife till 1942 after twenty years of married life, prefers the house of a prostitute in 1947, is he not a downright hypocrite?"

V. K. Fazlur Rahman.
BANGALORE.

RIGHT

"Recently it has been seen in the newspapers that the Bombay Government have decided not to allow drinking scenes to be filmed in pictures. It is a fine gesture shown by the Bombay Government and should be followed by all provincial governments concerned. This will improve India's lot to a great extent in the long run, and might become a case of 'out of sight, out of mind'."
NEW DELHI. *M. Shaji.*



Sulochana Chatterjee is on guard against Agha Jan in "Pahela Pyar", a social story of Sagar Movietone.

GENTLEMEN, INDEED!

"I want to acquaint the readers with the plight of female film fans if they are not accompanied by any males. Recently I went to see 'Anmol Ghadi' with two of my friends. Behind the seats we occupied, were seated a group of college students who appeared to be bent on playing mischief with us. As soon as the film started they began to cut indecent jokes among themselves about us. They began to criticise our mode of seeing the picture. Not only that they began to light the match sticks unnecessarily though they had lighted cigarettes in their mouth. One of them threw a coin purposely below our seats and began to protect us and unfortunately the house was full to its capacity so we could not even change our seats. And we were at a loss what to do.

"During the interval they purchased 'pans' from outside and began to distribute among themselves though they were hinting us to take them. When the picture again started one of the "gentlemen" stretched himself to his full length and kept his legs at the back of my seat pressing from behind. The climax of their bad behaviour had been reached and I could not bear any more. So I gathered courage and rebuked that fellow for his indecent behaviour. After that they appeared to be quiet."

Miss Mohini Naraindas
KARACHI.

AN IDEA

"As the war is over, everyone reasonably expects at least a reduction in the Entertainment tax if not complete abolition. This is because, it only adds to the income of the Government without doing any good at all to the poor picture-goer. The Entertainment tax for Bombay alone for 1945-'46 was Rs. 90,17,567. But the picture-houses still remain a disgrace. And, it is at such a time, that one hears that the Madras Government is going to increase this tax. One can only say that it is unfortunate. It will be a real blessing and relief to the people if this tax is reduced, or at best, the income should be utilised for the benefit of the picture-goer."
TRAVANCORE. *K. Kurien.*

Planning Comes To Filmland . . . And Television, Too

By

Douglas Liversidge

(Exclusively for "filmindia")

The adaptation of television principles to the screen; and the "independent frame system": these are among the techniques on which they are working, with radar genius Sir Robert Watson—Watt as consultant, at London's Rank film laboratory. British films already enjoying financial and artistic success in many countries, have scientific surprises ready for the world. *London.*

No. 5, Upper Berkeley Street, London, W. I. is one of those gaunt, red-brick British houses which have closed their doors on family life and opened them to industry. Its facade is rather grim, austere; yet its frigid countenance belies its cosy interior, enhanced by a dignified and unruffled air.

Nothing suggests the nature of its present tenancy save occasional arrows, marked "Film Research," which point up spacious stairs to the second floor. There, behind two broad doors, work experts who are to revolutionize the film industry within the next decade.

Guided by sleek-haired David Rawnsley, technicians of the Rank Organisation are directing their energies primarily to adapting to film purposes the latest 20th century science, television. Radar genius Sir Robert Watson-Watt is chief consultant.

"Television and films are complementary: it is a pity they were not born together," is the opinion of tall, dark Rawnsley who, looking rather like actor Stewart Granger, heads this intriguing branch.

In his laboratory (the only one of its kind in the world), you look in vain for test-tubes and beakers, acids and burners. Instead, thick carpets and period furniture, old chinaware and a huge bookcase brimming with leather-bound volume soften the harsher contours of miniature studio equipment. A log fire burns merrily in an ancient grate. Beside it lolls "Taxi", Rawnsley's cocker-spaniel—"Taxi" he says, "because he never comes when he is called." Dominating all is a striking large-scale model of the film studio of the future. It is revolutionary. Into its construction have been poured the latest innovations. Rawnsley is discreet. ("I cannot go into detail for fear of disclosing secrets to foreign competitors.")

Do not be misled by the laboratory's leisurely tempo. Vast sums of money have been invested in this unique centre. Marked progress has already been achieved. "In fact," confides Rawnsley, "television on the news reels is already in hand. We believe our programme is well ahead of Hollywood's."

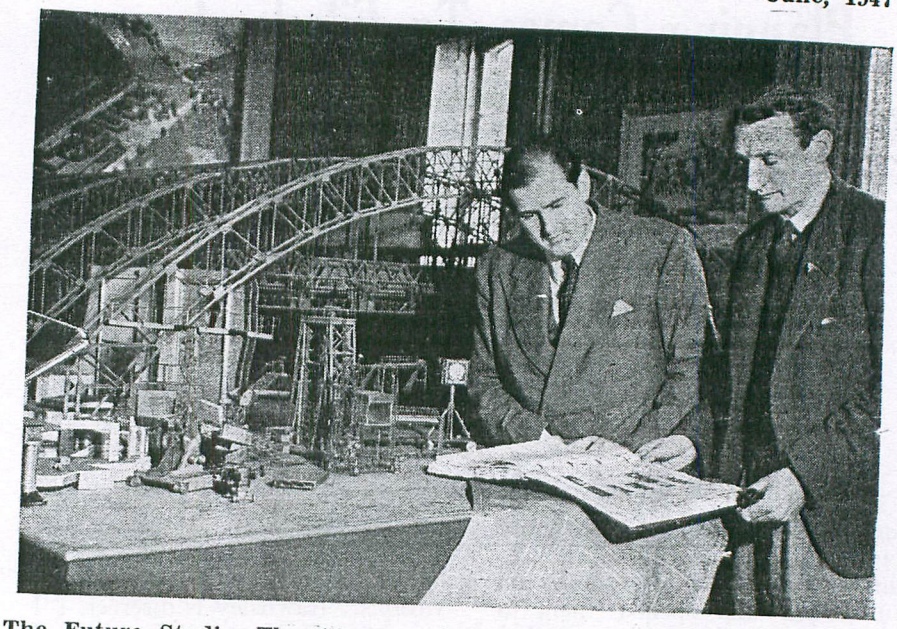
Recruit S. A. Thalkar of 723 Nana Peth, Poona City, looks like the long-lost brother of film-actor K. N. Singh. In spite of that long face he can sing, he says. He doesn't dance. He is 5′ 7″

The laboratory is the pivotal point of an array of specialist committees embracing every technical aspect of the industry. Queries and problems—from the photographic, engineering, architectural and other branches of film-making—are canalized by the re-

Film Pre-Editing. The independent frame system, now in the experimental stage, will result in speedier and cheaper production. By means of planned drawings and a stop-watch Editor Fred Wilson is able to work out the length of each scene while Rawnsley reads the script. Everything is worked out before the film is shot.

search section. And all with two objects in mind: to produce equipment which will reduce the present high costs of British film production and to develop studio equipment so that every conceivable tool, especially television, is used to the maximum. In the near future Britain's film industry will rely less on America for its equipment, and in the not too distant future will be virtually self-contained.

But where does television make its bow? Its ultimate application in the theatre will be instantaneous viewing. In other words, audiences will be supplied with a faithful setting of the scene portrayed, combined with live action. The whole will be televised. This new technique offers enormous scope. It enables natural settings—Niagara Falls, say—to be "shot" and stored away in a studio library until required.



The Future Studio. The filigree of a big scale model of a hump-backed studio of the future dominates the main room of the research centre.

"PIPED" PICTURES

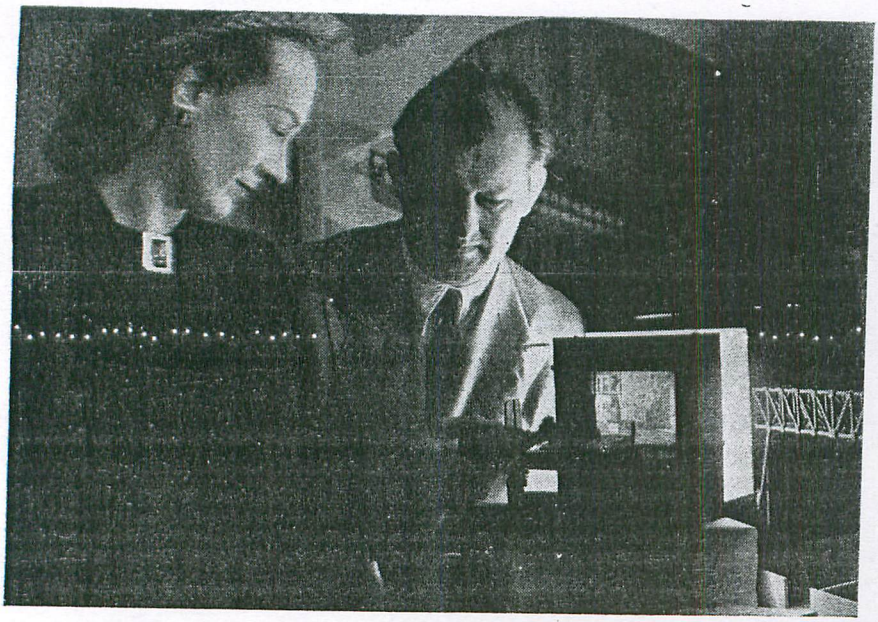
There are two forms of colour television: electronic and mechanical. Eventually, Rawnsley believes, electronic will take precedence. The existing cine-camera will become obsolete, and the picture will be "piped" through into a central recording room, where it will be developed and printed under ideal conditions. Within the next decade, it is predicted, films will not be handled on the studio floor, as at present.

Though the new stereoscopic technique has its attractions, it also has its drawbacks. It is more exacting than the present mode of film-making, rejecting the illusions and tricks now common to all studios. Then, again, there is the cost of production which, until cheaper methods are found, would even swamp present-day figures.

What is the expert's view of stereoscopy? "I do not know whether it will be the enormous attraction some people expect," admits Rawnsley, who has helped to make about 200 films in the past 20 years. "I think it has its place just as the living theatre has its own particular niche. But it may be 10, 15 or even 20 years before you can sit down and enjoy a three-dimensional performance. I believe, however, that the audiences and studios of the future will see the use of film and television completely combined as one unified art."

Meanwhile, he and his colleagues pool their resources to try and trim current production costs. Rawnsley, has evolved a new system which promises to ensure greater economy and speed of production.

Known as 'the independent frame system, it is a mixture of live and pre-assembled material—a union of acting to a background of pre-recorded film. Many of the settings consists of "shots" of actual buildings and landscapes, thus obviating the cost of expen-



David Rawnsley demonstrates an inter-locking set. The illuminated slide portraying the street scene represents pretaken film; the additional tiny set (part of which Rawnsley is holding) corresponds to live foreground. Both, knitting together complete the setting. At present it is filmed; eventually it will be televised.

Recruit Raj K. Mehta of P.O. Box No. 122, New Delhi, has had amateur stage experience; stands 5′ 8″ and sings and plays some musical instrument. He is in business but would like to have a fling at film acting.

sive studio sets. The cast play before this background and the two are "married" photographically. In some cases the cast act to no background, a pre-recorded setting being processed on to the film in the laboratory.

At the moment the background is being recorded on film, but in due course it will be recorded electronically. Nothing is being spared to perfect this technique, for it is believed to be the crux of the real future of film entertainment.

"We naturally envisage cutting down schedule time of production," says Rawnsley. "By this process we expect to make many more pictures in our limited studio space at less cost."

This novel technique (which, in the experimental stage is being confined to six-reel children's films until it is perfected) also introduces an unusual system of pre-editing.

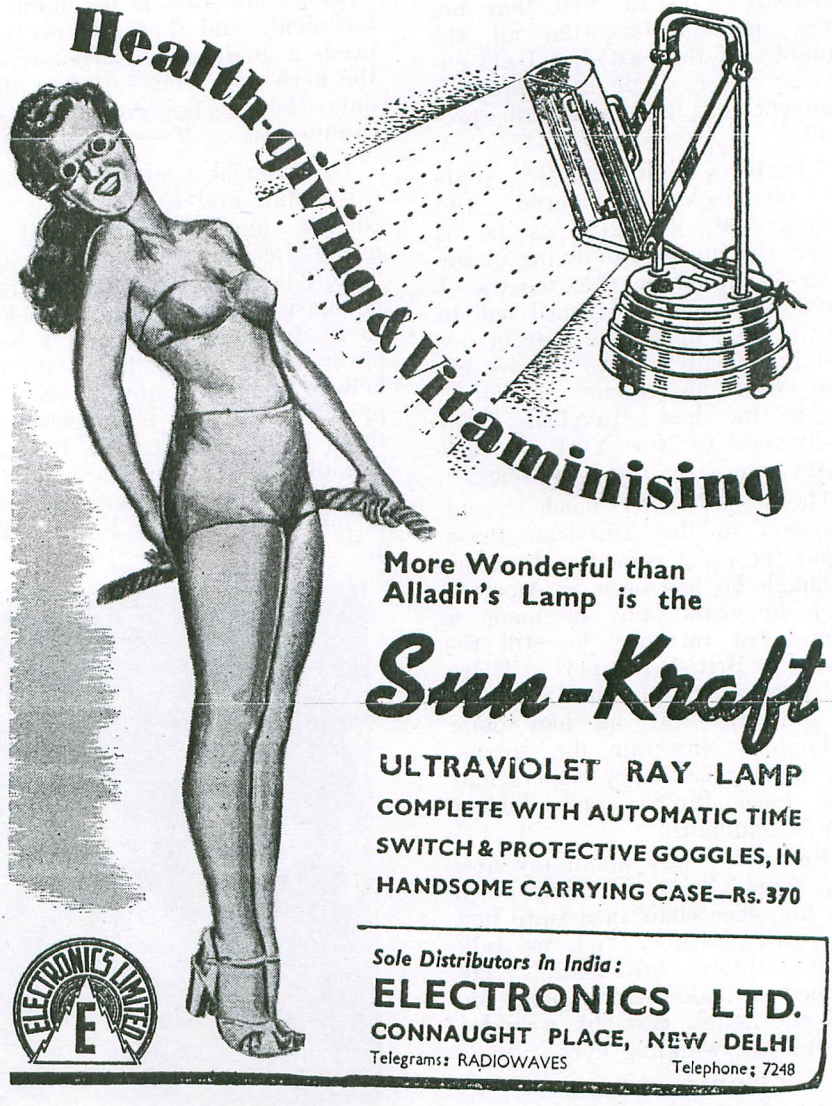
Under existing production methods thousands of pounds are often wasted through a surfeit of unnecessary "takes". Often this is due to a director's indecision or lack of pre-planning.

IT IS A REVOLUTION

Now, film-making is to be more systematic. When in future, studio executives confer at the birth of a new production all intricacies will be unravelled in advance. Ideas are to be worked out by creative units before filming begins; the art director passes on conference instructions to a team of composition artists who plot the film—right down to the actual placing of artists on the set—in a series of miniature charcoal sketches.

No attempt is made to start "shooting" until every aspect of the set has been agreed upon. By means of the sketches ranged along a wall the Editor, listening to a colleague reading the film script, can (with the aid of a stopwatch) assess the necessary film footage for the respective scenes, and the length of the musical background.

This tightening-up of film-making is itself revolutionary. For the first time in film history practically half of the director's work is completed before he steps on to the studio floor.



"Contemporary Civilization Makes Mass Murderers Of Us All..."

Says Famed Comedian Charlie Chaplin In An Exclusive Interview For "filmindia"

By : ***David Clayton***

"Do not believe all those people who tell you life begins at 40," said Charles Spencer Chaplin, smiling a little and brushing back his curly, white hair with a vigorous palm. "Life begins at 50. At 40 you begin to lose the tensions and worries of youth. At 50 you begin to settle down and live in the present and enjoy life. Now that I have celebrated my 58th birthday I assure you that not only have I forgotten all the troubles of the past, but I am enjoying every single little precious moment of the immediate present."

Charlie Chaplin, at two years off 60, looks a vigorous and juvenile 40. Cheerful as he is about the business of living in the after-50 bracket, the remark I have just recorded turned out to be the only optimistic note in my full hour with him to discuss his new film "Monsieur Verdoux," which he had travelled from Hollywood to New York to show to the world for the first time.

There had been much recent criticism in the American Press about the great comedian because, although he has been in America over 30 years and has made a number of fortunes, he still retains his British passport. There had been snarls in print, too, that in the late war he had done nothing to entertain the troops. The more reactionary papers had gone even further and dubbed him "Communist."

"Before we talk about my new film," said Chaplin, settling down into his office chair in a suite just off Fifth Avenue, "let us talk about these criticisms." He laughed a little before going on, and the laugh brought wrinkles around his twinkling eyes.

WORLD CITIZEN

"Criticisms do not worry me," he said. "They never have and they never will. I do not consider myself a citizen of any country. I consider that I am a citizen of the world. The profits from my pictures come mostly from abroad, and most of it goes in taxation. I am one of Uncle Sam's most profitable paying guests.

"As for my being a Communist —I am not. I think it is very difficult these days to define your political beliefs. Life is becoming too technical, and I think everyone needs a guidebook. If you step off the kerb with your left foot these days they accuse you of being a Communist...."

He grinned again as he made this point, and as if sensing that further amplification would be asked for he went on quickly: "No, I have no particular political persuasions whatsoever. I belong to no political party and I have never voted in my life. I do not believe in making any divisions of people. I think it is dangerous; I think it leads to fascism. I do not like dictators in any form, and I would not like to see a dictator in any country that I am living in."

I edged in a question about his war activities.

"During the war," he answered immediately, "I spoke what was in my heart. I appealed to both Great Britain and the United States, and believed sincerely that we should have a second front. I made several speeches along that line for the unity of the Allied cause which, at that time, if you remember was being disrupted."

He waved his hand again in a semicircle and then switched to the other accusation which had received so much publicity. I noticed that he still retains his English accent, although he has lived most of his life in the United States. His speech is cultured, unaffected; his diction a little flamboyantly actorish, but clear and musical.

"OTHERS DO IT BETTER"

"I did not entertain the troops because my line of work is not quite what troops want in hospital wards: or perhaps I should say my type of acting does not go down well off the screen. There are so many people who do it so much better. What I did in that direction I did unpublicised."

Chaplin relaxed a little then, and began to talk about "Monsieur Verdoux." He explained that it had cost him two million dollars and had taken him seven years to make. In Hollywood, he said, he keeps a fully equipped studio standing empty until he feels like working. Yes, he had written the story, composed the

Here is Charlie Chaplin telling his story to the press boys.

music, supervised the editing, directed, and produced: everything in "Monsieur Verdoux" was his, although it was Orson Welles who had suggested that he should make a film incorporating something of the life of Landru, the French murderer. Orson Welles received $5,000 for the bare suggestion.

During this recital Chaplin spoke flatly, as if such details were of no importance. This over, he swung back into a more theoretical trend.

"My pictures have always been for the underdog," he said, seeing an opening; "and 'Monsieur Verdoux' follows that line. It tells the story of a poor French clerk who is thrown out of work during the depression and takes to murdering rich women as a method of earning a living. He is a mass murderer, of course, although he loves his wife and children; and I have tried to show through his mind that our contemporary civilisation is making mass murderers of us all.

MINCED AND STRUTTED

"All my life I have abhorred violence, and I feel that the atom bomb, the most horrible weapon of all, is creating so much horror and fear that we are going to grow up a bunch of neurotics and we do not realise it. Look. I will show you...." He rose from his desk and skipped around nimbly on to the carpet. Then he minced and strutted, one delicate hand on hip, and became in 30 seconds a dandyish and non-murderous French bank clerk.

"This is how I look," he said, "when, after a long and successful career of murder, in which I do away with a number of silly women, I am apprehended, and eventually found guilty. The prosecutor refers to me as a 'mass murderer,' and I nod in agreement, slowly from the dock...."

He was back behind the desk now, nodding slowly, and the desk by some strange magic had turned into a makeshift dock.

"I thank them all for their courtesy like this—'Thank you, m'sieur, thank you, m'sieur'—and plead that the whole world is becoming mass murder-minded. Then I look at them all quietly from one face to another like this...."

He held me with his eyes for a moment, and they were narrow and accusing. He swung his head in a small arc from one side of the room to the other and there was a dead silence.

"I say to them—'Gentlemen, I shall soon leave this earthy spark, but'—and then I pause—'but I shall be seeing you ALL much sooner than you expect.'"

Chaplin put his glasses on again. "See what I mean?" he asked, and flashed his wonderful grin.

FAR FROM THE CANE

I nodded, and ventured that this role had little in common with the baggy pants, the bowler hat, the little cane, and the magic moustache which had been such a joyous part of my childhood and that of ten million others. Neither I proffered, did such a theme hold out much hope for comedy.

"Oh, there's comedy all right," said Chaplin; "but these are serious times and I have dressed the comedy up in important ideas. The world needs ideas. Yes, the baggy trousers are gone and will never come back. After all, you must remember I am 58 and time is getting short. I cannot be a clown all my life. There is too much to be done. To repeat—and I hope I do not bore you—my pictures have always been for the underdog, the little fellow. My pictures have always tried to create pity. I think pity is a great attribute of civilisation: without it we have no civilisation. In 'Monsieur Verdoux' I intended, when I set out, to create a feeling of pity for all humanity in the drastic circumstances of present-day living."

"And future plans?" I asked.

"I have got one or two ideas stored up here," he said, holding a forefinger to his temple. "I have been playing about with a few ideas for the last ten years, and now I am going back to put them into operation. I am going to hurry up my next production, but I cannot give any definite date."

"Seven years?" I asked.

"My dear friend," he said, leading me to the door; "as I told you, I am 58. Time is short and the world needs ideas. Adult ideas. Otherwise...." He paused and lifted his shoulders and spread his arms in that attitude of pessimistic resignation that used to thrill millions.

"Otherwise," he said, opening the door, "Kaput, Finis, Finito. You are a washout...."

Vanmala plays the heroine in "Hatamtai" a phantasy produced by Kirti Pictures.

School For Screenwriters

By

Douglas Liversidge

(Exclusively for "filmindia")

Britain's film-makers stress the importance of story value. At Pinewood Studios executives have gone a step further—by setting-up a "Nursery" for embryo scenarists aspiring to screen authorship.

London.

When you visit a film show, do you ever think of the person who wrote the original story or the subsequent screenplay? Or are you too dazzled by the glamour of stars and brilliant montage?

Possibly you are. Yet behind every production is a tiny group of men who wield great power—the power of the pen. They are the scenario writers. A few innocent words in the scenarist's script and, heigh-ho, the wheels of a mighty machine begin to whirr.

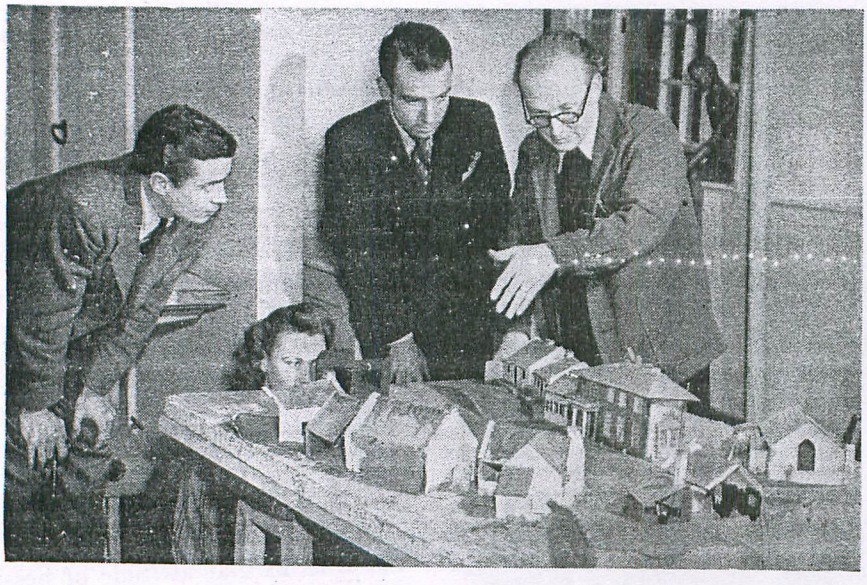
Perhaps the screen writer has set an episode in ancient Greece. What will this mean? An army of studio workers go into action. From faithful prints of Greek architecture, artists produce sketches in colour of the suggested scenes. Next come highly detailed drawings and elaborate models from which a horde of artisans—carpenter, plumbers, electricians—construct massive studio sets.

Experts advise on costume and jewelry. Costings are planned. Actors begin to learn their parts. And, briefly, the whole studio staff plunges into a complex artistic operation. All because of a few words in a writer's script.

Britain's film industry attaches immense importance to story value. And especially at Pinewood Studios, where oddly enough, the majority of the producers and directors first made screen fame as writers: Sidney Gilliat and Frank Launder, Michael Powell and Emeric Pressburger, Ian Dalrymple....

"MEN OF THE WORLD" ARE BEST

Pinewood's film-makers have set up a "School for Screenwriters" to attract creative talent to filmdom. In charge is Australian-born Gordon Wellesley, scenario editor at Pinewood, head of the department which includes many distinguished screenwriters.



Art-director Edward Garrick explains to student scriptwriters what a few words in a script involve. This is done with the help of a model Irish village constructed for "Capt. Boycott".

Do not imagine that this "kindergarten", nestling around Wellesley's spacious office, teams with embryo writers. So far there are only six, out of hundreds of aspirants. "We have interviewed many applicants, and read work from numerous people," says Wellesley. "A first-class author is not necessarily a superb film writer.

"We realize that we cannot teach authorship. The instinct for a dramatic situation or the 'seeing eye' is either inherent in a person or not. If it is we can give the writer familiarity with the 'tools' of the trade—the necessary technical knowledge."

How do you detect this talent? There is simply no rule. But results have shown that the richest apprenticeship is an intensive acquaintance with life. Men of the world, rather than men of letters, make the best screen writers.

STARTED IN THE JUNGLE

Wellesley's own career is an example. Years ago, while tin mining in Malaya, he took up short story writing as a hobby. Then, fascinated by films, he wrote home for cine equipment, and learnt the rudiments of filmcraft in the jungle. A film on tin mining—contrasting primitive Chinese methods with modern processes—sold amazingly in the Far East.

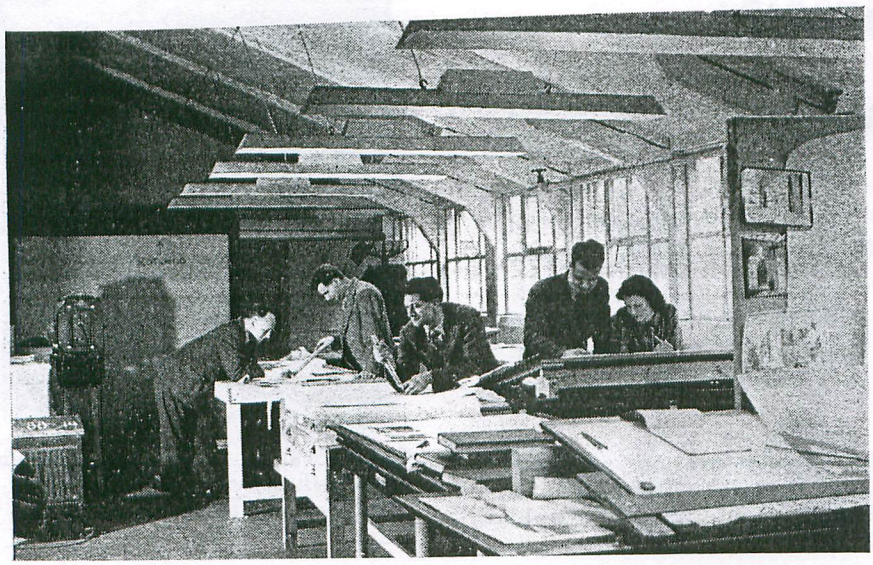
When the Malay States Government conceived the idea of films as a medium for social propaganda among the varying races, Wellesley took on the job. Tin prices dropped and, while waiting for them to soar, Wellesley started a world trip with Hollywood as the premier call.

He passed through Shanghai when the world looked askance at Japanese aggression. The drama of this conflict was crystallised in a story which Wellesley subsequently sold to Universal.

"Gradually," he relates with a smile, "a 60-day visa drifted into three years until the authorities thought it was time for me to go. In England, I became scenario editor at Ealing Studios."

HOW THEY LEARN

What is the studio life of one of Wellesley's trainees? First he



Where the movie set begins. Only by learning the techniques of the various departments do screenwriter trainees learn to write workable scripts. In the drawing office they inspect the initial drawings of sets.

is attached to a film unit actually in process of shooting. On the stage he gradually grows familiar with the relationship between the various technical departments and the script. Slowly, floor routine—the apparent "chaos" created by the omnipotent director—ceases to be meaningless.

In the cutting room he listens to criticisms of the previous day's shooting. And as he watches the film take shape he becomes a frequent visitor to the art, sound and other departments..

With fellow trainees, he listens to talks by executives. And whenever possible he is teamed with an experienced writer preparing a film. At story conferences the trainee picks up hints, and amasses the tricks of his trade. Now ideas crop up; dialogue is changed. He witnesses, too, the birth of several drafts of the script, until the final version is broken up into various shots.

Meanwhile, there is routine work: synopsising and reading books considered for production. And each week, from the Rank central story department in London, come a batch of precis reports on new plays, books and contributed ideas for sterios.

These must be closely examined. Films are a potent medium for good or evil. They can do irreparable harm, morally and internationally. The scenarist, were he permitted, could steep the screen with insidious poison, as Goebbels did in Germany In these critical days British film-makers aim to inspire rather than depress the people.

ACCENTUATE THE POSITIVE

Wellesley sums up the situation with the remark: "We want stories with a positive angle, not a negative one. Unfortunately that is not the trend in Europe. We read much material from the Continental capitals and, although it is at times brilliant, it often has a strong leaning towards suicide or insanity."

In America, too, a series of sadistic pictures are causing anxiety because of their sinister social influence.

At his weekly conferences Wellesley drums into his "students" the subtleties of story selection. They learn that the Rank executives never read material from anyone other than writers known to them, or from accredited literary agents. Submissions from strangers are rejected unread, so that should a future film resemble a contributed idea, the producers cannot be accused of plagiarism.

Film authorship offers scintillating rewards, especially to those with that rare combination of fine creative talent and technical skill. Trainees are normally under contract for a year, with the company's option to retain for second and third years.

The goal is attractive but not easy to achieve. Filmdom is exacting: it seeks the creative mind, untarnished by cliches and hack themes. It searches for a strange amalgam of talents for which no artistic formula can be prescribed. Among the thousands, therefore, who would like to enter this career, there may be only one—or none at all—with the special talents needed.

At a weekly conference Gordon Wellesley, scenario editor, gives hints, answers questions arising from trainees' visits to other departments and helps thrash out knotty story problems.

Be Yourself!

By

Anna Neagle

(Exclusively for "filmindia")

Anna Neagle, reigning queen of the British screen, and star of many successes from the early "Nell Gwynn" to the recent "Piccadilly Incident", offers her contribution to the series on beauty care by leading movie stars. Suggesting no new startling recipes, she stresses two important points: avoid slavish imitation of famous "pin-ups", and stress your own personal, individual good points.

Anna Neagle, the reigning queen of British movies, says don't imitate others to look attractive.

I think the truest words ever written about beauty were penned by John Keats when he wrote: "Beauty is Truth, Truth Beauty." This is true in a special sense of one's personal appearance; you can only make the best of this if you help Nature all the time.

Stress your personal, *individual* points and do not strive after unnatural styles and artificiality, hoping to look glamorous. In other words, be true to yourself. It is unfortunate that many women do not know, and have not taken the trouble to find out, what suits them best. They slavishly copy some star of the moment, on stage or screen, and think that by adopting the same hair-do, similar clothes, and even cultivating the same expressions and mannerisms, they turn themselves into a Dorothy Lamour, Betty Grable or whoever their choice may be.

Not named yet, but there she is in "Dur Ke Dhol", produced by Seven Arts.

Nothing could be more foolish, or more fatal to their plans for enhancing their own good points, which are likely to be totally different.

RULES FOR BEAUTY NEVER CHANGE

After such generalities I suppose I should be more practical, but I feel that what I have said is terribly important.

My recipe for beauty has, I am afraid, no new, exciting ingredients. It is just the same old catechism; but remember, although it may be "the mixture as before", you should not despise what may seem elementary rules. They remain the same throughout the ages because they are dictated by Mother Nature.

Therefore: item one, a good night's sleep, every night. Item two, if you walk a lot (as you should) you need not worry about any other form of exercise. Item three, soap and water, and plenty of it. Item four, regular meals—the body likes clockwork regularity.

I do not believe in beauty parlours. I do not smoke. I use rain-water for washing my hair because in most parts of England tap-water is so hard. I boil the water, of course, and use hot and cold water alternately.

My skin is the dry type, so I use a night-cream, but if your skin is moist I advice you simply to wash your face thoroughly before bed and put nothing at all on it; let your skin breathe. I use the same cream as a day basis for powder, but once again, you should experiment, find what suits you best and use it sparingly.

I like to see a girl clean and fresh-looking; whether she is really beautiful or not doesn't matter so much. But cleanliness is the greatest of all the beauty-virtues. For instance, white collars and cuffs are the smartest thing for business-girls if they really *are* white, but grubby clothes can spoil the nicest appearance.

FLATTER YOURSELF

When cultivating the particular style which suits you, do not be afraid to flatter yourself just a little. You can get away with it if you find it really *does* suit you. Imitation is the sincerest form of flattery, but remember it flatters the other person, seldom yourself —and the "other person" may be a totally different type, which will make your efforts at self-glorification look silly.

May I end with just one more generalisation, though it's as true as all the others? The most interesting forms of beauty are those with life in them. So be alive, alert and interested—in people, things, and life itself. The lifeless, dead-pan, coldly-classical type of beauty may have been fashionable once but there was nothing joyous about it. A cherry-tree in full bloom is beautiful; so is the Taj Mahal. And I know which I prefer.

OUR REVIEW

"Anmol Ghadi", A Boring Hotch-Potch!

Much Boosted But Contains Nothing!

"Anmol Ghadi" is reported to have become a box-office hit. There is nothing in the picture to make it so. The reason must be found outside the cinemas—in the crowd of idiots who see our motion pictures and for some strange reason fix up their fancy on one and keep rushing to see it several times.

"Anmol Ghadi" is a poor picture for Mehboob who has given better directorial work in the past. The story of the picture is a patched-up job and a clumsily patched-up one at that with a much-played out and common pattern of romance.

PATCHED UP PLOT

It begins in childhood in Jahanabad—the frustrative romance between Chandra, the only son of a poor widow and Lata, the only daughter of a Government official.

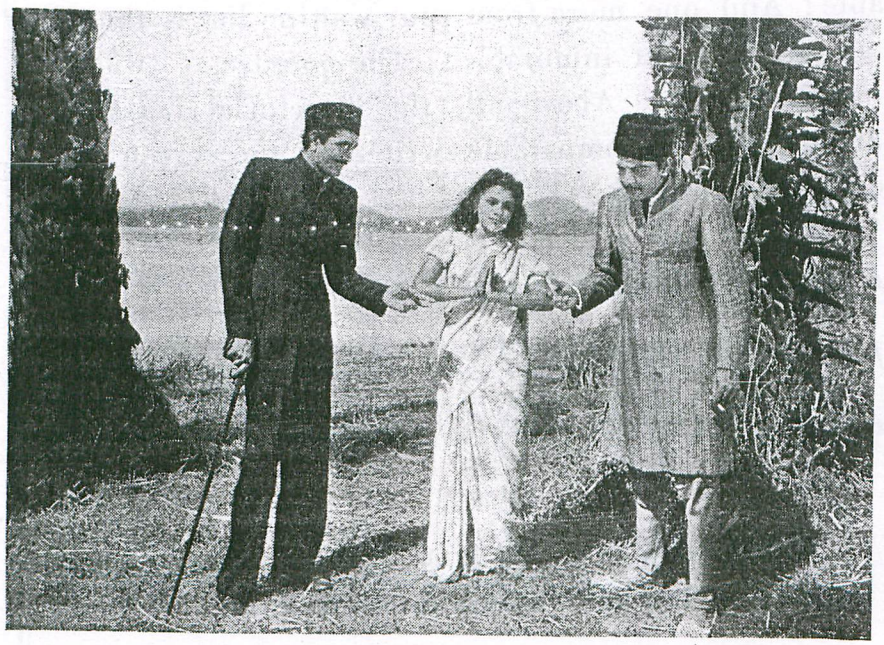
The official is transferred to Bombay and Lata and Chandra are separated. Lata gives Chandra a watch as keepsake and goes away.

ANMOL GHADI

Producers:	**Mehboob Productions**
Story:	**Anwar Batalvi**
Screenplay & Dialogue:	**Agha Jani Kashmiri**
Language:	**Urdu**
Music:	**Naushad**
Lyrics:	**Tanveer Naqvi**
Photography:	**Faredoon Irani**
Sound:	**Kaushik**
Cast:	**Noorjehan, Surendra, Zahur Raja, Leela Misra, Suraiya etc.**
Released At:	**Majestic and Super, Bombay.**
Date of Release:	**18th April 1947.**

Directed By:
MEHBOOB

Years later, say at least 45 years later assessing the actual looks of the characters, Chandra is still shown as sitting under a tree and pining for his lost Lata. Chandra repairs musical instruments for a living and sings songs of love in between while his devoted mother keeps grinding corn throughout.



This seems to be a two-to-one tangle from "La Parva", a thriller of Rasik Productions.

Recruit Ambika Prasad Joshi of 27 Shradhanand Road, Ville Parle, Bombay 24, claims to be a student of Uday Shankar, the well-known dancer. He is fond of dancing and acting.

In Bombay, Lata has become a successful novelist, of course under a pen-name, and she is shown as having something on her chest—the memory of Chandra.

The problem of shifting the hero to the city of Bombay is solved by suddenly bringing a big hulk called Prakash to the village as the long-lost friend whose affectionate ideals don't permit him to let Chandra and his old mother stay a minute longer in Jahanabad.

So the 50-year-old-looking hero shifts to Bombay and is soon seen in charge of a shop dealing in musical instruments. The shop seems to have only one constant customer, Basanti who is more interested in the shop-keeper than in the musical instruments.

Having brought the old hero within shooting distance of the heroine, it is easy to get him deeply interested in the books written by the heroine, who has become quite fat and nice on the earnings of her books.

Now two triangles are set working. In one Basanti, the friend of Lata, loves Chandra and in the second Prakash, the friend of Chandra, is to be married to Lata.

After the usual push and pull, the love theme is thrown to winds and Lata gets married to Prakash while Chandra hands back the watch to Lata and walks away into the horizon, the land of lost lovers on the screen. And that is the only time they walk fast with their back to the audience they bored stiff for 2½ hours.

AMATEURISH DIRECTION

The only good thing in the picture is its dialogue which is beautifully idiomatic in places. The story is poor. The music and the songs are poor. The photography is erratic. The songs are well recorded but the dialogue suffers throughout due to uneven recording.

The direction of Mehboob is almost amateurish. He seems to have rushed through the picture. Not a single scene is well directed. His song takings look idiotic and unimaginative.

Recruit Ismail M. Sader C/o Leeuwdoorsstad Trading Co., P.O. Box Leeuwdoornsstad, Transval, South Africa, wants to act. He should be given a chance to rescue him from the awful place he lives in.

From the players Leela Misra gives the best performance as the mother of Chandra, the hero. She speaks well and understands the spirit of her role.

Surendra looks exactly 50 years old and that is not a right age for a young lead in a story. His performance, however, is quite good and parts of it are very feelingly acted.

Zahur Raja plays the sympathetic friend in a crude manner. His clumsy intimacy with Chandra hardly suggests a deep friendship.

Noor Jehan plays the fat, well-fed heroine, Lata. Even in the rigours of love, she looks too happy and well-fed. This woman doesn't seem to put her heart in her roles these days. Her schoolroom recitation of songs fails to impress.

Suraiya looks too ugly in the frivolous role of Basanti. Beyond showing her recently overhauled teeth at regular intervals, she does nothing of importance in the picture.

There is nothing in "Anmol Ghadi" to cry about. At best it is a boring picture.

One thing exclusively for gold-diggers! Not ornaments, not jewellery, not a mine of precious metals! That is still valuable and exclusively for gold diggers. A thing to think over! That stars clumsy Kanhaiyalal who has given perhaps his last performance so memorable! And one more from your waiting list is there! That talking-topic Husna, a new find but inimitable!! The picture is twisted into lip-sticking tunes by Anil Biswas. Above all, the directorial laurel is superbly won by Dr. Safdar 'Ah', the incomparable writer of the screen and literature. And so, now everybody knows the THING!!

'BHOOKH' a Rangmahal Ltd. present!
'BHOOKH' for gold-diggers!!
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RANGMAHAL Ltd. at 37/41 Abdul Rehman St., or Jyoti Studios Compound, Kennedy Bridge in the city of Bombay, the capital of filmdom.

OUR REVIEW

"Pehli Nazar" Presents Clean And Patient Entertainment !

Story Of Aristocratic Muslim Life!

Mazhar Khan is fast becoming a really good motion picture director if "Pehli Nazar" is to be taken as a milestone of his progress.

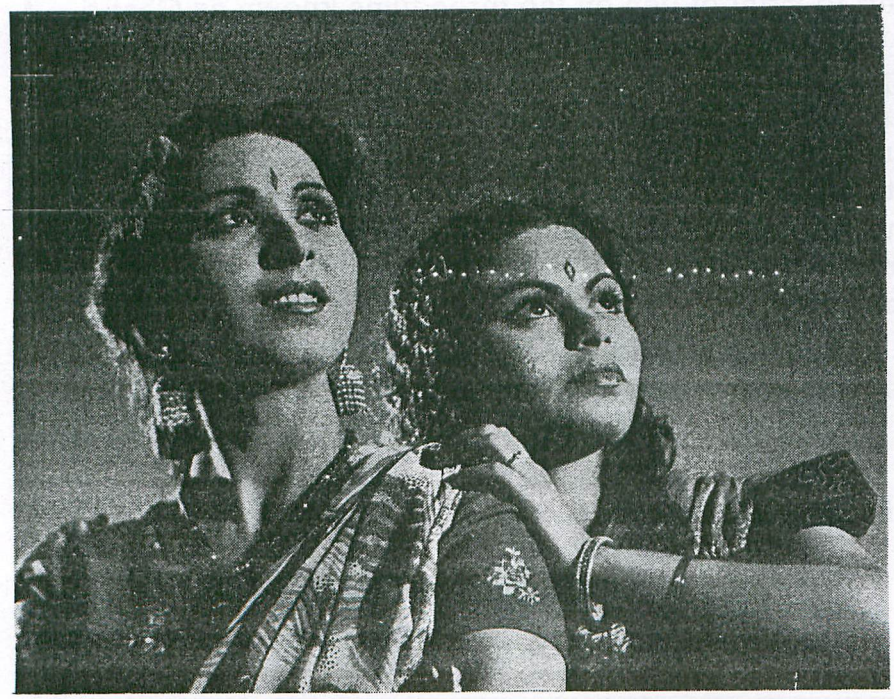
"Pehli Nazar", however, gives us an impression that among the Muslims there are only two classes, the Nawabs and the menials who serve them. In fact, all the pictures of Muslim social life, seen on the screen so far, give the same impression. One wonders whether this is the correct interpretation of contemporary Muslim life which is supposed to distinguish itself from the generally prevalent Hindu social life by claiming for itself an altogether different culture.

In their reactionary social themes, the Muslims seem to be having identically same orthodox notions as the Hindus and barring different costumes and language there seems to be little to choose between the Muslim and the Hindu ways of life.

PEHLI NAZAR

Producers:	**Mazhar Art Productions**
Language:	**Urdu**
Story, Dialogue & Songs:	**Dr. Safdar "Ah"**
Music:	**Anil Biswas**
Photography:	**Dilip Gupta & Keki Mistry**
Audiography:	**Y. S. Kothare**
Cast:	**Veena, Motilal, Nemo, Munnawar Sultana, Baburao Pendharkar, Bibbo etc.**
Released At:	**Minerva, Bombay.**
Date of Release:	**18th April 1947.**

Produced & Directed By
MAZHAR KHAN



Urmilla and Shanta Kumari team together in "Mangal Sutra", a social story of Golden Pictures.

Mazhar Khan looks like a schoolboy with a first-week-of-June expression, but he has given a good picture in "Pehli Nazar"—a much better picture than Shantaram's "Dr. Kotnis".

"Pehli Nazar", however, is a pleasant picture to look at and though the story demands a bit of one's patience at several places, it does succeed in creating quite a bit of emotional sympathy for the characters.

MARRIAGE MIX-UP

It is the usual marriage tangle —like the one they gave us in "Najma"—with the usual sprinkling of family honour and its compulsory obligations which are designed to create some pathetic drama.

To the home of Nawab Nasir Mirza comes an educated young man, Mushtaq, for further studies. (It is beside the point that the young man looks near about 50 and wears a wig to hide his bald top). But Mushtaq has just passed his B.A. and is on way to a legal career. He arrives in an East-India-Company costume and clumsily sports a fiddle to act the Romeo to a neighbouring Juliet.

Nawab Nazir has a daughter in Shahida and so has Nawab Aktar, his younger brother, in Husna. Though the two Nawabs are at daggers drawn, their daughters, Shahida and Husna are great friends and so are their fat, portly Begums.

Mustaq, on his arrival, collides with Husna against the designs of his destiny which was in the lap of Shahida.

The marriage mix-up starts misfiring immediately. Husna and Mushtaq sing to each other across their balconies and fall in love without knowing that Mushtaq has been marked down for Shahida by the elders.

As the marriage day comes nearer, things start taking their usual dramatic shape. Mushtaq refuses to marry Shahida—Husna and Shahida misunderstand each other—quite a few explosions of family prestige take place—tears and songs—till ultimately Husna commits suicide and clears the line for Shahida to marry Mushtaq. Mushtaq, of course, marries immediately. Love or no love, a Muslim needs a wife.

It ends nicely and every one forgets Husna who had the impudence to love a young man without the permission of the elders.

GOOD DIRECTION

With the exception of music, which is rather poorly tuned, in spite of some well written songs, the rest of the production values of the picture are quite attractive. The sets are rich and unconvincing and help to contribute to the slow tempo of the picture.

The story is presented in a very natural and cultured manner without unnecessary melodrama or sharp contrasts. The dialogue is superb and graces the lips of every one except those of Baburao Pendharkar, Balakram and Bhudo Advani.

Mazhar's direction of the picture is good, though he should have speeded some sequences and added a little melodrama to the pathetic situations of Husna.

NEMO SHINES

From the players, Nemo easily beats the rest as the elderly Nawab Nazir Mirza. He lives the role of a good-hearted, peace-loving, indolent and cultured relic of the fast-fading times. The Urdu language takes a new beauty as we hear the dialogue between Nemo and Bibbo who plays his Begum with the necessary weight and reserve.

Veena plays a subdued role as 'Shahida'. She hasn't much of a scope to show her talent. Munnawar Sultana, however, makes a very good impression as Husna. Though the woman is not exactly attractive, she has both charm and brain enough to play her sympathetic role with the requisite freedom. This artiste has a good future.

Motilal plays Mushtaq the hero. He speaks beautifully, acts well but constantly rows against the current in looking the age. He excites cheap laughter when he indulges in boyish frivolity. It is a great pity.

Baburao Pendharkar plays the younger Nawab Akhtar. He gives his long patented villainous expressions and begins correctly with the first Urdu word of his dialogue but ends with some incoherent Kolhapuri. The girl who plays Nasiban, the maid, does very well.

And yet "Pehli Nazar" is a picture worth seeing if one exercises a little patience with quite a few slow-moving situations.

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OUR REVIEW

"Uttara Abhimanyu" Presents Unendurable Farce!

Director Badami Maintains His Traditions !

Director Badami is a very reliable person. He never disappoints. In fact, you can be dreadfully sure of his work. Since the day Dr. Ambalal Patel took Badami away from his cycle shop and sent him as a birthday present to Producer Chimanlal Desai, Badami has shown remarkable consistency in his work. Bar one accident "300 Days And After", his pictures have been uniformly unintelligent, unimaginative and at times unbearably idiotic. Give him any star-combination, and you can rely upon Badami to make monkeys out of the stars and a mess out of the story material.

His latest, "Uttara Abhimanyu", is almost lethal in boredom. It is a pathetic mythological farce which helps to heap nearly eleven thousand feet of ridicule on the heroes of Mahabharata—heroes who have become gods in the hearts of millions.

THE STORY OF A BRAGGART

The story is supposed to present a thrilling episode from the Mahabharata—the valour of Abhimanyu, the brave and youthful son of Arjun, who defied the war-strategy of elder warriors and fell on the battlefield, an immortal hero.

The story opens with the Pandavas living underground (like our present-day Comrades) and with Abhimanyu in Dwarka, bragging to bring the heavens down, while Lord Krishna, looking like a "dudhwalla" bhaiyya from U. P., keeps smiling at him and talking some nonsense to a Bengali Subhadra. The Pandavas suddenly save their host from some great danger, disposed off in a bit of dialogue, and come overground (just as the Comrades did during the war). Before this, however, we see a funny dance by Uttara the daughter of their host and the dance remains so long on the screen that the people start seeing spots dancing before their eyes.

Kamal Kapoor and Azoorie team together for the first time in "Hatamtai", a costume story of Kirti Pictures.

UTTARA ABHIMANYU

Producers:	**Paras Pictures**
Language:	**Hindi**
Story & Dialogue:	**Pt. Niranjan Sharma**
Lyrics:	**Roopdass & Deepak**
Music:	**S. N. Tripathi**
Photography:	**L. N. Verma**
Audiography:	**M. A. Zilani**
Processing:	**Bombay Film Lab.**
Cast:	**Shanta Apte, Ashok Kumar, Chhaya Devi, S. N. Tripathi, etc.**
Released At:	**Roxy, Bombay**
Date of Release:	**18th April 1947**

Produced & Directed By:
SARVOTTAM BADAMI

Now begins a musical race between Uttara and Abhimanyu. They sing idiotic songs of love at different ends of India for some time and then soon cross over to meet each other to sing some more duets. Abhimanyu, being the valiant son of Arjun, wants to go to war with any one that comes along and brags so much about what he threatens to do, that in his warlike spirit he forgets to remove his armour even in the honeymoon bed of his young bride.

Seeing that Abhimanyu wants a war so that he may die quickly, Lord Krishna decides to start one with the Kauravas. Lord Krishna therefore visits the durbar of the Kauravas, which looks more like an assembly of U. P. "dudhwallas" on Dussera Day and there Lord Krishna repeats the arguments of Draupadi when she was threatened with stripping. Being folks from the United Provinces, the Kauravas actually rush at Lord Krishna—may be for stripping him too—but Lord Krishna disappears like a magician with his dhotie intact. After all India is a land of the rope trick, isn't it?

MUGHAL-MARATHA WAR

Having given Uttara her honeymoon chance the war is started for Abhimanyu. In the 'war', staged at Kolhapur probably un-

der the patronage of Balasaheb Yadav—an old Maharashtrian actor turned a contractor now, we see Mughals fighting others who looked like Shivaji's Marathas. That is, of course, a chronic complaint with fighting mobs in India—they always fight as Hindus and Muslims and never as Pandavas and Kauravas.

Abhimanyu, probably tired through long bragging and singing romantic duets, doesn't give a good account of himself in the war. In fact, he shoots arrows at the rate of one every five minutes and gives plenty of time to his enemies to surround him and come within his bragging range. Actually the Kauravas are thrown back more by Abhimanyu's tall talk than his long arrows.

On the fateful day, Uttara and the Bengali Subhadra stand before Baudekar's Wada in Kolhapur, which was seen both in Dwarka and in the battlefield a thousand miles away, and Uttara does the usual puja of the great braggart with the usual ill omens suggesting the last day of the blighter.

The old war between the Mughals and the Marathas is on in the plains of Kolhapur. A couple of State elephants also take part in the battle. They do it well having fought battles through a hundred Indian pictures. Actually the big one did wink at our critic as if to say "You know me, don't you? Now don't go and write anything silly about me. After all an elephant also needs a few idiots to feed him—doesn't he?"

In this Mughal-Maratha war, Abhimanyu is shooting arrows at the Kauravas and killing none. The last moments arrive and the braggart has finished his supply of arrows. He gets down from his chariot—which has done duty in exactly 317 Indian pictures. A little fellow soon comes from behind and knocks down Abhimanyu with a club. The fellow dies without bragging. Really, he does.

Now we are taken to the shadows of Baudekar's Wada in Kolhapur and we see Abhimanyu lying dead—clean and peaceful in death. And they say that the club-swingers (the gadadharis) smashed the nuts of their enemies. However, you can't do that to Ashok Kumar even though you pay him a lakh and quarter for the picture.

The Bengali Subhadra is, of course, there but she cannot weep because of her bad pronunciation of Hindustani. Uttara brings to the dead body the final musical wail. She wants her dead husband to open his eyes and speak to her once but Ashok Kumar refuses to do that knowing that Badami would take some more shots if he became "alive" once again and without paying extra. So Abhimanyu dies finally and we see him in heaven where all Muslims go after death—probably for another Mughal-Maratha war.

Thus ends Badami's idiotic farce which must have cost at least six lakhs of rupees to some one who had more money than brains.

WHAT A PICTURE!

In production values, the picture is a big zero. It hasn't a single relieving feature. The high-flown Hindi dialogue will not be understood in half of India nor will the words of the songs be appreciated. The music is too bad.

The photography is erratic and careless processing has made it worse. The recording is not up to much and the uniformly bad reproduction in the Roxy makes it worse. The direction of Badami?.....let's not waste words.

From the players, no one gets sympathy—not even Shanta Apte who has been giving good performances recently. The camera remains very unkind to her throughout the picture and she looks hideous as Uttara. Ashok Kumar as "Abhimanyu" looks too soft to be a warrior. Even his arrows did a few effeminate gestures before they flew out of sight.

Tripathi treated 'Lord Krishna' as stiff walking bamboo which spoke at times when some one blew threw it. Chhaya Devi in the role of Subhadra stepped out of the Bengali translation of Mahabharata.

In short, "Uttara Abhimanyu" is a perfect headache, if a headache can be perfect. It is a picture that fails in echoing the very name of its director. Both the people and the exhibitor should scrupulously avoid this picture.

Whenever Dixit sees a woman he looks like this. This one, however, is in a temper with him in Ranjit's "Kaun Hamara"

OUR REVIEW

"Mera Sohag" Bores And Irritates!

Oft Repeated Tale Told Again!

There is nothing new in "Mera Sohag" and that is why the picture fails to entertain and ends by boring terribly. This picture is a rehash of several stories and every situation, without even a single exception, has been seen on the screen several times previously. Even the tunes of the songs remind you of Ranjit and Kardar pictures.

Add to this the careless recording of the picture making one pull his ears long and imagine how the picture must irritate one and all who pay to get some entertainment.

STORY OF THE OLD COW

It is the old yarn of tying a good old cow in one's own yard and going out for milk elsewhere.

Suresh, a struggling writer, has a wife and two children who refuse to grow during the pretty long career of the story. Of the two, the younger one, a daughter, is shown as precocious and sings a song which would make even the grown-up ones blush.

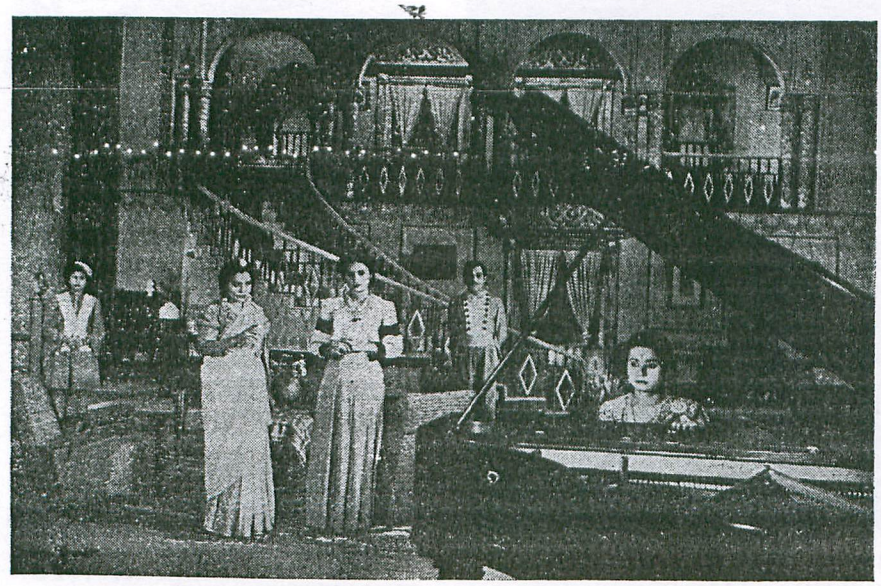
Suresh is happy with his ideal Hindu wife. He soon meets the other woman—a village dancer. He introduces the village dancer to a city theatrical man and the village girl "Piyari" soon becomes the famous Prem Kumari.

Suresh now gets nearer to Piyari and soon leaves his wife and children and lives and acts with the dancing girl all over India.

A little bump on Suresh's head whilst acting "Surdas" brings on the crisis. The dancing girl meets Laxmi, the wife of Suresh, and after the meeting suffers from remorse and sends back the writer to his wife and children. Piyari, herself, returns to her village, having finished her job in the city—the job of giving Famous Pictures an idiotic story which entertains no one and which no one likes.

SUITABLE DIRECTION BUT—

The subject of the story is completely played out. Even the words of the dialogue, because of the oft-seen situations, sound familiar. The tunes of the songs have also been played out. Not a single tune sounded new. The songs are composed in a classic strain. They constitute some excellent poetry but hardly make good film songs which require popular and phonetic words. The photography is good throughout but the recording of the sound, being very careless and erratic, kills half the appeal of the picture. Re-recording the picture on a higher sound level might help the people to hear it better.



It is a singing situation from "Dur ke Dhol", a picture of Seven Arts.

MERA SOHAG
Producers: Famous Pictures
Language: Hindustani
Story & Dialogue: B. Srivastava.
Songs: Narendra
Music: Khemchand Prakash
Photography: Surendra Pai
Sound: Moolgaonkar
Cast: Sulochana Chatterjee, Kamla Kotnis, Aroon, Baby Tabassum etc.
Released At: New West End, Bombay.
Date of Release: 3rd May 1947.
Directed By:
AMIYA CHAKRAVARTY

The direction of Amiya Chakravarty is quite suitable considering the fact that he had very poor story material to handle.

KAMLA—THE MOTHER!

From the players, Kamla Kotnis looks the goods with two children in the landscape. She plays her motherly role pretty well, though she is inclined to be stagy and frivolous at times. She does too many things with her neck and puts too much buoyancy in her feet. Her present role demanded the traditional poise of a mother and wife.

Sulochana Chatterjee plays the dancing girl in love. She does all that is asked of her, though her role lacked consistency of development in its psychological characteristics. The dances she was given were strange and spurious combinations and lacked both rhythm and grace.

Aroon plays Suresh, the writer. Though he is supposed to play an intellectual role as the writer, his blank looks go against him and many a time he excites uncontrollable laughter.

Baby Tabassum is asked to speak precocious dialogue—years ahead of her age and that takes the innocence out of the little one's role. The child however, shows remarkable intelligence in the interpretation of her tiny role. She deserved a better break.

There is nothing to see in "Mera Sohag". Most of it has been seen so many times on the screen. The picture will have a tragic story to tell at the box-offices.

Our Woman's Page

Look To Your Nails–Others Do!

By:
Pat Bride

Attractive nails are not merely a matter of slapping on the latest shade of varnish, even if you are lucky enough to get any. The beauty of well-kept hands needs a certain amount of care and attention, and is a feature to which much attention is paid by women who are determined to make the most of their appearance.

Little cuts, scratches, and bruises on the hands are inseparable from housework, but they need not be a source of disfigurement. A simple application of iodine and a gauze dressing, if used immediately will in nearly every case repair the external damage within a few hours and, more important, prevent dirt entering and causing a possible fester.

Hangnails come into a similar category. Whenever you pare or manicure, be careful to avoid even tiny scratches, for even a small break in the skin around the nail can rapidly turn into an infectious state.

CUT AWAY LOOSE SKIN

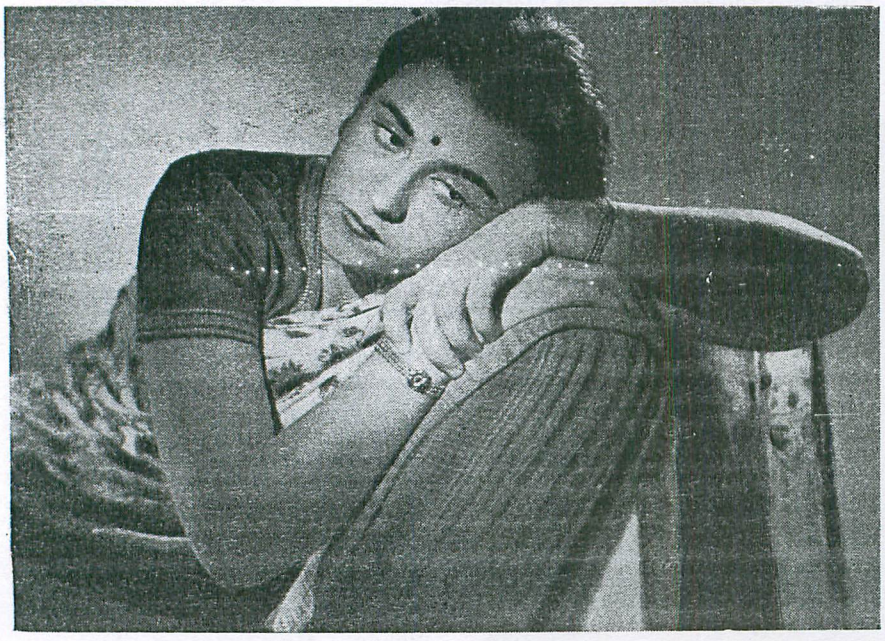
If you have loose skin around your nails, cut it very short so that it does not catch on, say, stockings. And if you have any disposition to redness or a painful tenderness, apply a boric acid solution immediately you notice the condition. This should soothe the trouble spot; but if it does not, do not hesitate about seeing a doctor. You will have to visit him, anyway later on, when the slight tenderness that seemed not worth worrying about has become a painful, throbbing and swollen fingertip.

Broken nails are unfortunate accidents that are liable to happen to anyone who works with her hands, but they can to some extent be guarded against. Unless the nails are naturally brittle due to some physical deficiency, they can be rendered less likely to break if a good softening cream is used on them. If you use the cream before going to bed, a pair of gloves is an effective aid to keeping the cream on all night.

DRYNESS CAUSES SPLIT NAILS

You may have noticed little ridges running lengthwise on your nails. These are quite normal, and need attention only when the nails show a tendency to split. This splitting is due to excessive dryness, and can be neutralised by the same creaming treatment as for general brittleness.

White-spotted nails are unfortunate for the sufferers in that no known cure or treatment exists for this condition. All that can be said on the subject is that this is one case where constant use of nail varnish is justified; and special care must be taken when manicuring to ensure that the nail is undamaged, for the white spots come from air between the layers of the nail and extra damage may increase the spots.



Veena has a pretty pathetic role to play in "Veena", a dynamic social story of Shahzad Productions Ltd.

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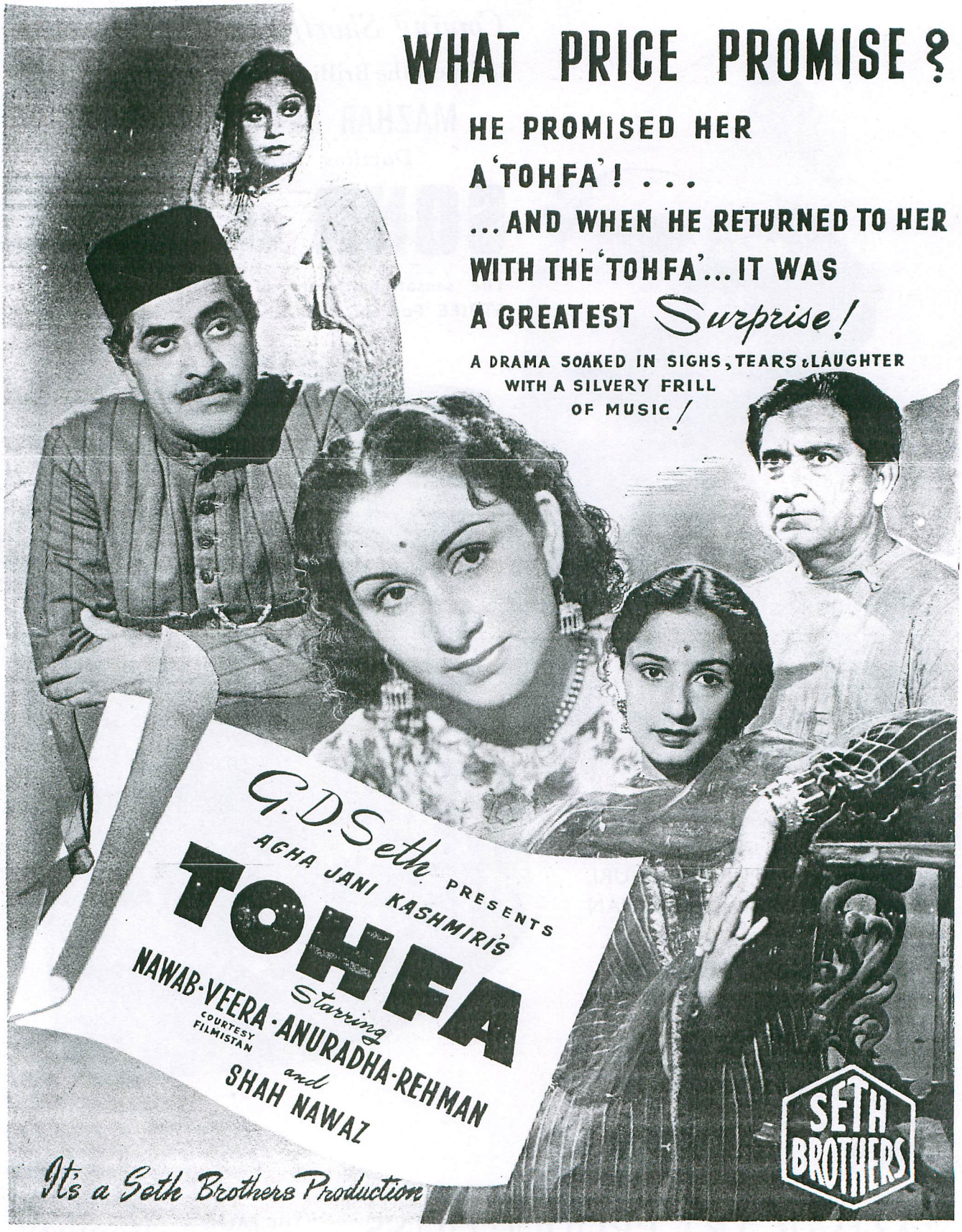

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